

THE WHITE HOUSE
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**FIRST LADY HILLARY RODHAM C LINTON
HARRIET TUBMAN HOME
AUBURN, NEW YORK
JULY 15, 1998**

I want to thank all of you in the Thompson Memorial Youth Group for that wonderful performance. Clearly the life of Harriet Tubman is very real to all of you -- and I understand that some of you are the descendants of this remarkable woman. One of the reasons that I'm here is to bring more attention to her life and accomplishments, and to make sure that the sites and objects that link her to us are preserved for the future. I wish everyone could see your play -- and pass those stories down to their children, and their children's children.

Harriet Tubman's story is one of personal triumph and extraordinary courage, as you have shown us. As she once said: "I had reasoned this out in my mind. There was one of two things I had a right to; liberty or death. If I could not have one, I would have the other."

It was that deep reservoir of faith in her God and in her own resilience that gave her the courage to be the Moses of her people. I've heard so many stories -- about how she would use the North Star -- and the moss on the side of a tree -- to point her in the right direction. How she sometimes had to put her fleeing slaves back on a train bound for the south -- just to elude her pursuers. How she once bought a couple of live chickens -- to use as decoys to save her self -- and her "passengers" -- from harm. How she loved to escape on the first leg of her journey in a horse and carriage -- knowing that most slaveowners believed their slaves wouldn't dare to be so bold.

But we know her service to others didn't end with the end of the Civil War. Unable to read herself -- she raised money for black schools in the south. Childless herself -- she cared deeply for the plight of newly freed black children, and raised money for their clothing. Once torn from her own home -- she spent the last years of her life establishing this home for others -- the old and the poor. She spoke for all of them. And today -- she continues to speak for all of us.

Because above all, Harriett Tubman is the enduring story of this nation -- as we continue to struggle to lift up our citizens, and come together -- across the many barriers that divide us -- to form one America. No matter what our race or religion or background -- we are all tied by a common strand to this story of freedom. And when we can stand together -- we become greater than the sum of our many different parts.

Unfortunately, the documentation, and artificats and other tangible evidence of Harriet Tubman's life and accomplishments don't in any way match the power of this legacy. That's why I am pleased to announce today a personal gift of \$10,000 to the National Trust for Historic Preservation/Save America's Treasures program -- for the restoration of this Harriet Tubman home. [The donor is Bitsey Folger -- a longtime civil rights activist -- in honor of Marian Wright Edelman -- director of the Children's Defense Fund -- whose most revered heroine has always been Harriet Tubman.]

It is critical to preserve these historic sites and artifacts that make the story of Harriet Tubman and the Underground Railroad come alive -- and I know that this community is coming together for that purpose. But I believe we have an even greater challenge: to preserve her spirit -- and rekindle her passion for justice and freedom in every generation. At a time when we are trying to create a country where we respect each other's differences; but at the same time embrace the values that unite us -- we are fortunate to be able to draw on the strength and inspiration of those who have gone before us.

Harriett Tubman's motto was "Keep going." As she would lead slaves through the dark and often treacherous paths to freedom, she would say: "Children; if you are tired; keep going; if you are scared; keep going; if you are hungry; keep going; if you want to taste freedom; keep going." I can't think of a better message to spread throughout our communities, as we come together to meet the challenges of tomorrow. Her spirit -- like the North Star -- will guide us.

DRAFT #2: (after laura conversation at noon)

**FIRST LADY HILLARY RODHAM CLINTON
THE KATE MULLANY HOUSE
TROY, NEW YORK
JULY 15, 1998**

[Acknowledgments: Congressman Mike McNulty; Mayor Mark Pattison; Josephine Sano, Albany Central Labor Council; Gov. Pataki; descendant of Mullany; citizens and friends;]

When a newspaper claimed that there weren't enough women in New York City with the ability to be labor organizers -- Kate Mullany said defiantly: "you show me the women, I'll turn them into organizers." And she did. It's a pleasure to be here to celebrate the life of this courageous woman -- who helped change the course of America's history so many years ago.

Over the past three days -- I've traveled up the East Coast -- visiting the monuments and sites and artifacts that tell America's story, and urging communities to come together to preserve these irreplaceable symbols of our legacy, and pass them on to future generations. I've walked around the headquarters of George Washington; stood at the foot of the Francis Scott Key monument in Baltimore; and explored a community whose historic houses are serving as the foundation for the rebirth of a neighborhood.

But this site -- the home of Kate Mullany -- tells a story that the vast majority of our nation's historic sites neglect to tell -- the life and achievements of America's women.

This week, women from across the country are gathering a few miles from here at Seneca Falls -- to celebrate the 150th anniversary of the first women's rights convention. It's an extraordinary opportunity for women of all ages, and races, and backgrounds to tell their own stories -- and reflect on the extraordinary contributions of those who came before us.

Nowhere do those voices of the past come so alive as here -- in this house, and in this city of Troy. We imagine Harriet Tubman -- known as the "Moses" of her people -- using her wiles to help fugitive slave (Charles Nalle) escape from slavery in this home. We see Emma Willard -- who founded the nation's first girls school here -- as she discovered she didn't have the textbooks she needed. And writing them herself. We follow the accomplishments of one of her graduates -- Olivia Slocum Sage -- as she establishes the Russell Sage College for Women -- using the money from her late rich husband -- who didn't even like women.

We watch with amusement as another woman of Troy -- housewife Hannah Lord Montague -- invents the detachable collar. Like so many women, she'd become frustrated at having to wash her husband's entire shirts when only the collars were dirty. [Some things never change.] And we applaud the tale of Regional Friehofer -- who established a bakery in Troy because he saw so many working women racing out of their homes every morning to work -- not having the time to bake their own bread.

The lives of so many of these woman revolved around the resident of this house. Imagine the courage it took for Kate Mullany -- only 19 years of age -- to organize 200 women garment workers -- and form the first real all women's union in the nation. Most of the women -- like Kate -- were the sole support of their ailing mothers, or younger siblings. Yet they still dared to go out on strike.

This house also helps chronicle the triumphs and failures of America's early labor movement. It's difficult to comprehend the working conditions these women workers were forced to endure back then: standing on their feet for 11 to 14 hours a day -- bending over washtubs and ironing tables in oppressive, 100 degree heat -- all for about \$2-3 a week.

Yet that first strike -- demanding among other things a 25% increase in wages -- was successful. And eventually women began to earn up to \$14 a week -- which while small, was almost on par with what men were making. An astonishing achievement. The fact that Kate was able to buy this house with the money from that raise reminds us of the stability and benefits that came with better jobs -- and better conditions at work. These women also found strength in reaching out to the broader community -- and joining other unions for the common good.

Some of what we learn from Kate Mullany and the women of Troy -- is that the voices of those women still speak to the concerns of today's working women -- and have continued to inspire women in the labor movement down through the years. The women of Troy fought for equal pay for equal work -- as we still do. They fought for better working conditions in the workplace -- as we still do. They fought for respect -- at work and at home. As we still do. And they struggled to find the time to bake their own bread -- and balance the demands of work and family -- as we still do.

We've made progress over the past century that Kate Mullany and her friends could never have imagined. Yet she envisioned a future that many of us still dream about -- "that when, from choice or necessity, women are compelled to earn their own living, it will not be a reproach, but an honor."

Augusta Lewis -- president of the women's typographical Union -- wrote in 1869 about the Troy Collar Laundry Union as a model for working women through the ages. "Others will be encouraged by their success; and be stimulated by their example ... to elevate their own condition." Ms. Lewis recognized the enduring qualities of these women -- their courage to reach out to others; their simple demand to be treated fairly and with respect; their sense of a broader community -- that have inspired all Americans to tackle the next problem -- and move ahead. These are not just history lessons to read and put back on the shelf. When we study and learn from those who came before us -- we find we can face the future with a little more confidence -- and with a renewed sense of hope.

Kate Mullany is truly one of America's most precious treasures. And it gives me great pleasure today to help unveil this plague commemorating her home as a National Historic Landmark -- knowing that it will help to keep her stories and those of all of these women alive for the next generation to learn from, and yes, be inspired.

First Lady Hillary Rodham Clinton
150th Anniversary of the First Women's Rights Convention
Seneca Falls, New York
July 16, 1998

Thank you for gathering here in such numbers for this important celebration. I want to thank Governor Pataki and Congresswoman Slaughter and all the elected officials who are here with us today. I want to thank Mary Anne and her committee for helping to organize such a great celebration. I want to thank Bob Stanton and the entire Park Service staff for doing such an excellent job with the historic site. I want to thank our choirs. I thought the choirs really added; I want to thank our singers whom we've already heard from and will hear from because this is a celebration and we need to think about it in such terms.

But for a moment, I would like you to take your minds back a hundred and fifty years. Imagine if you will that you are Charlotte Woodward, a nineteen-year-old glove maker working and living in Waterloo. Everyday you sit for hours sewing gloves together, working for small wages you cannot even keep, with no hope of going on in school or owning property, knowing that if you marry, your children and even the clothes on your body will belong to your husband.

But then one day in July, 1848, you hear about a women's rights convention to be held in nearby Seneca Falls. It's a convention to discuss the social, civil, and religious conditions and rights of women. You run from house to house and you find other women who have heard the same news. Some are excited, others are amused or even shocked, and a few agree to come with you, for at least the first day.

When that day comes, July 19, 1848, you leave early in the morning in your horse-drawn wagon. You fear that no one else will come; and at first, the road is empty, except for you and your neighbors. But suddenly, as you reach a crossroads, you see a few more wagons and carriages, then more and more all going towards Wesleyan Chapel. Eventually you join the others to form one long procession on the road to equality.

Who were the others traveling that road to equality, traveling to that convention? Frederick Douglass, the former slave and great abolitionist, was on his way there and he described the participants as "few in numbers, moderate in resources, and very little known in the world. The most we had to connect us was a firm commitment that we were in the right and a firm faith that the right must ultimately prevail." In the wagons and carriages, on foot or horseback, were women like Rhoda Palmer. Seventy years later in 1918, at the age of one-hundred and two, she would cast her first ballot in a New York state election.

Also traveling down that road to equality was Susan Quinn, who at fifteen will become the youngest signer of the Declaration of Sentiments. Catharine F. Stebbins, a veteran of activism starting when she was only twelve going door to door collecting anti-slavery petitions. She also, by the way, kept an anti-tobacco pledge on the parlor table and asked all her young male friends to sign up. She was woman truly ahead of her time, as all the participants were.

I often wonder, when reflecting back on the Seneca Falls Convention, who of us--men and women-- would have left our homes, our families, our work to make that journey one hundred and fifty years ago. Think about the incredible courage it must have taken to join that procession. Ordinary men and women, mothers and fathers, sisters and brothers, husbands and wives, friends and neighbors. And just like those who have embarked on other journeys throughout American history, seeking freedom or escaping religious or political persecution, speaking out against slavery, working for labor rights. These men and women were motivated by dreams of better lives and more just societies.

At the end of the two-day convention, one hundred people, sixty- eight women and thirty-two men, signed the Declaration of Sentiments that you can now read on the wall at Wesleyan Chapel. Among the signers were some of the names we remember today: Elizabeth Cady Stanton and Lucretia Mott, Martha Wright and Frederick Douglass and young Charlotte Woodward. The "Seneca Falls 100," as I like to call them, shared the radical idea that America fell far short of her ideals stated in our founding documents, denying citizenship to women and slaves.

Elizabeth Cady Stanton, who is frequently credited with originating the idea for the Convention, knew that women were not only denied legal citizenship, but that society's cultural values and social structures conspired to assign women only one occupation and role, that of wife and mother. Of course, the reality was always far different. Women have always worked, and worked both in the home and outside the home for as long as history can record. And even though Stanton herself had a comfortable life and valued deeply her husband and seven children, she knew that she and all other women were not truly free if they could not keep wages they earned, divorce an abusive husband, own property, or vote for the political leaders who governed them. Stanton was inspired, along with the others who met, to rewrite our Declaration of Independence, and they boldly asserted, "We hold these truths to be self-evident that all men and women are created equal."

"All men and all women." It was the shout heard around the world, and if we listen, we can still hear its echoes today. We can hear it in the voices of women demanding their full civil and political rights anywhere in the world. I've heard such voices and their echoes from women, around the world, from Belfast to Bosnia to Beijing, as they work to change the conditions for women and girls and improve their lives and the lives of their families. We can even hear those echoes today in Seneca Falls. We come together this time not by carriage, but by car or plane, by train or foot, and yes, in my case, by bus. We come together not to hold a convention, but to celebrate those who met here one hundred and fifty years ago, to commemorate how far we have traveled since then, and to challenge ourselves to persevere on the journey that was begun all those many years ago.

We are, as one can see looking around this great crowd, men and women, old and young, different races, different backgrounds. We come to honor the past and imagine the future. That is the theme the President and I have chosen for the White House Millennium Council's efforts to remind and inspire Americans as we approach the year 2000. This is my last stop on the

Millennium Council's tour to Save America's Treasures--those buildings, monuments, papers and sites--that define who we are as a nation. They include not only famous symbols like the Star Spangled Banner and not only great political leaders like George Washington's revolutionary headquarters, or creative inventors like Thomas Edison's invention factory, but they include also the women of America who wrote our nation's past and must write its future.

Women like the ones we honor here and, in fact, at the end of my tour yesterday, I learned that I was following literally in the footsteps of one of them, Lucretia Mott, who, on her way to Seneca Falls, stopped in Auburn to visit former slaves and went on to the Seneca Nations to meet with clan mothers, as I did.

Last evening, I visited the home of Mary Ann and Thomas M'Clintock in Waterloo, where the Declaration of Sentiments was drafted, and which the Park Service is planning to restore for visitors if the money needed can be raised. I certainly hope I can return here sometime in the next few years to visit that restoration.

Because we must tell and retell, learn and relearn, these women's stories, and we must make it our personal mission, in our everyday lives, to pass these stories on to our daughters and sons. Because we cannot--we must not--ever forget that the rights and opportunities that we enjoy as women today were not just bestowed upon us by some benevolent ruler. They were fought for, agonized over, marched for, jailed for and even died for by brave and persistent women and men who came before us.

Every time we buy or sell or inherit property in our own name--let us thank the pioneers who agitated to change the laws that made that possible.

Every time, every time we vote, let us thank the women and men of Seneca Falls, Susan B. Anthony and all the others, who tirelessly crossed our nation and withstood ridicule and the rest to bring about the 19th Amendment to the Constitution.

Every time we enter an occupation--a profession of our own choosing and receive a paycheck that reflect earnings equal to a male colleague, let us thank the signers and women like Kate Mullaney, who's house I visited yesterday, in Troy, New York

Every time we elect a woman to office--let us thank ground breaking leaders like Jeannette Rankin and Margaret Chase Smith, Hattie Caraway, Louise Slaughter, Bella Abzug, Shirley Chisholm--all of whom proved that a woman's place is truly in the House, and in the Senate, and one day, in the White House, as well.

And every time we take another step forward for justice in this nation--let us thank extraordinary women like Harriet Tubman, who's home in Auburn I visited yesterday, and who escaped herself from slavery, and, then risked her life, time and again, to bring at least two hundred other slaves to freedom as well.

Harriet Tubman's rule for all of her underground railroad missions was to keep going.

Once you started--no matter how scared you got, how dangerous it became--you were not allowed to turn back. That's a pretty good rule for life. It not only describes the women who gathered in Wesleyan Chapel in 1848, but it could serve as our own motto for today. We, too, cannot turn back. We, too, must keep going in our commitment to the dignity of every individual--to women's rights as human rights. We are on that road of the pioneers to Seneca Falls, they started down it 150 years ago. But now, we too, must keep going.

We may not face the criticism and derision they did. They understood that the Declaration of Sentiments would create no small amount of misconception, or misrepresentation and ridicule; they were called mannish women, old maids, fanatics, attacked personally by those who disagreed with them. One paper said, "These rights for women would bring a monstrous injury to all mankind." If it sounds familiar, it's the same thing that's always said when women keep going for true equality and justice.

Those who came here also understood that the convention and the Declaration were only first steps down that road. What matters most is what happens when everyone packs up and goes back to their families and communities. What matters is whether sentiment and resolutions, once made, are fulfilled or forgotten. The Seneca Falls one hundred pledged themselves to petition, and lit the pulpit and used every instrumentality within their power to affect their subjects. And they did. But they also knew they were not acting primarily for themselves. They knew they probably would not even see the changes they advocated in their own lifetime. In fact, only Charlotte Woodward lived long enough to see American women finally win the right to vote.

Those who signed that Declaration were doing it for the girls and women--for us--those of us in the twentieth century.

Elizabeth Cady Stanton wrote a letter to her daughters later in life enclosing a special gift and explaining why. "Dear Maggie and Hattie, this is my first speech," she wrote, "it contains all I knew at that time; I give this manuscript to my precious daughters in the hopes that they will finish the work that I have begun." And they have. Her daughter, Harriot Blatch, was the chief strategist of the suffrage movement in New York. Harriot's daughter, Nora Barney, was one of the first women to be a civil engineer. Nora's daughter, Rhoda Jenkins, became an architect. Rhoda's daughter, Colleen Jenkins-Sahlin is an elected official in Greenwich, Connecticut. And her daughter, Elizabeth is a thirteen-year-old, who wrote about the six generations of Stantons in a book called, 33 Things Every Girl Should Know.

So, far into the twentieth century, the work is still being done; the journey goes on. Now, some might say that the only purpose of this celebration is to honor the past, that the work begun here is finished in America, that young women no longer face legal obstacles to whatever education or employment choices they choose to pursue. And I certainly believe and hope all of you agree that we should, everyday, count our blessings as American women.

I know how much change I have seen in my own life. When I was growing up back in the fifties and sixties, there were still barriers that Mrs. Stanton would have recognized--scholarships I couldn't apply for, schools I couldn't go to, jobs I couldn't have-- just

because of my sex. Thanks to federal laws like the Civil Rights Act of 1964 and Title 9, and the Equal Pay Act, legal barriers to equality have fallen.

But if all we do is honor the past, then I believe we will miss the central point of the Declaration of Sentiments, which was, above all, a document about the future. The drafters of the Declaration imagined a different future for women and men, in a society based on equality and mutual respect. It falls to every generation to imagine the future, and it our task to do so now.

We know that, just as the women 150 years ago knew, that what we imagine will be principally for our daughters and sons in the 21st century. Because the work of the Seneca Falls Convention is, just like the work of the nation itself, it's never finished, so long as there remain gaps between our ideals and reality. That is one of the great joys and beauties of the American experiment. We are always striving to build and move toward a more perfect union, that we on every occasion keep faith with our founding ideals, and translate them into reality. So what kind of future can we imagine together.

If we are to finish the work begun here--then no American should ever again face discrimination on the basis of gender, race or sexual orientation anywhere in our country.

If we are to finish the work begun here--then \$0.76 in a woman's paycheck for every dollar in a man's is still not enough. Equal pay for equal work can once and for all be achieved.

If we are to finish the work begun here--then families need more help to balance their responsibilities at work and at home. In a letter to Susan B. Anthony, Elizabeth Cady Stanton writes, "Come here and I will do what I can to help you with your address, if you will hold the baby and make the pudding." Even then, women knew we had to have help with child care. All families should have access to safe, affordable, quality child care.

If we are to finish the work begun here--then women and children must be protected against what the Declaration called the "chastisement of women," namely domestic abuse and violence. We must take all steps necessary to end the scourge of violence against women and punish the perpetrator. And our country must join the rest of the world, as so eloquently Secretary Albright called for on Saturday night here in Seneca Falls, "Join the rest of the world and ratify the convention on the elimination of discrimination against women."

If we are to finish the work begun here--we must do more than talk about family values, we must adopt polices that truly value families-- policies like a universal system of health care insurance that guarantees every American's access to affordable, quality health care. Policies like taking all steps necessary to keep guns out of the hands of children and criminals. Policies like doing all that is necessary at all levels of our society to ensure high quality public education for every boy or girl no matter where that child lives.

If we are to finish the work begun here--we must ensure that women and men who work full-time earn a wage that lifts them out of poverty and all workers who retire have financial

security in their later years through guaranteed Social Security and pensions.

If we are to finish the work begun here--we must be vigilant against the messages of a media- driven consumer culture that convinces our sons and daughters that what brand of sneakers they wear or cosmetics they use is more important than what they think, feel, know, or do.

And if we are to finish the work begun here--we must, above all else, take seriously the power of the vote and use it to make our voices heard. What the champions of suffrage understood was that the vote is not just a symbol of our equality, but that it can be, if used, a guarantee of results. It is the way we express our political views. It is the way we hold our leaders and governments accountable. It is the way we bridge the gap between what we want our nation to be and what it is.

But when will the majority of women voters of our country exercise their most fundamental political right? Can you imagine what any of the Declaration signers would say if they learned how many women fail to vote in elections? They would be amazed and outraged. They would agree with a poster I saw in 1996. On it, there is a picture of a woman with a piece of tape covering her mouth and under it, it says, "Most politicians think women should be seen and not heard. In the last election, 54 million women agreed with them."

One hundred and fifty years ago, the women at Seneca Falls were silenced by someone else. Today, women, we silence ourselves. We have a choice. We have a voice. And if we are going to finish the work begun here we must exercise our right to vote in every election we are eligible to vote in.

Much of who women are and what women do today can be traced to the courage, vision, and dedication of the pioneers who came together at Seneca Falls. Now it is our responsibility to finish the work they began. Let's ask ourselves, at the 200th anniversary of Seneca Falls, will they say that today's gathering also was a catalyst for action? Will they say that businesses, labor, religious organizations, the media, foundations, educators, every citizen in our society came to see the unfinished struggle of today as their struggle?

Will they say that we joined across lines of race and class, that we raised up those too often pushed down, and ultimately found strength in each other's differences and resolved in our common cause? Will we, like the champions at Seneca Falls, recognize that men must play a central role in this fight? How can we ever forget the impassioned plea of Frederick Douglass, issued in our defense of the right to vote?

How can we ever forget that young legislator from Tennessee by the name of Harry Burns, who was the deciding vote in ratifying the 19th Amendment. He was planning on voting "no," but then he got a letter from his mother with a simple message. The letter said, "Be a good boy Harry and do the right thing." And he did! Tennessee became the last state to ratify, proving that you can never ever overestimate the power of one person to alter the course of history, or the power of a little motherly advice.

Will we look back and see that we have finally joined the rest of the advanced economies by creating systems of education, employment, child care and health care that support and strengthen families and give all women real choices in their lives.

At the 200th anniversary celebration, will they say that women today supported each other in the choices we make? Will we admit once and for all there is no single cookie cutter model for being a successful and fulfilled woman today, that we have so many choices? We can choose full-time motherhood or no family at all or like most of us, seek to strike a balance between our family and our work, always trying to do what is right in our lives. Will we leave our children a world where it is self-evident that all men and women, boys and girls are created equal? These are some of the questions we can ask ourselves.

Help us imagine a future that keeps faith with the sentiments expressed here in 1848. The future, like the past and the present, will not and cannot be perfect. Our daughters and granddaughters will face new challenges which we today cannot even imagine. But each of us can help prepare for that future by doing what we can to speak out for justice and equality for women's rights and human rights, to be on the right side of history, no matter the risk or cost, knowing that eventually the sentiments we express and the causes we advocate will succeed because they are rooted in the conviction that all people are entitled by their creator and by the promise of America to the freedom, rights, responsibilities, and opportunity of full citizenship. That is what I imagine for the future. I invite you to imagine with me and then to work together to make that future a reality.

Thank you all very much.

FIRST LADY HILLARY RODHAM CLINTON

NATIONAL OCEANS CONFERENCE

MONTEREY, CALIFORNIA

JUNE 12, 1998

Thank you, Senator Boxer, for that kind introduction. I'm very pleased to be joining you, the President, the Vice President, so many of you here today, for this national conference on the future of the world's oceans. I want to especially thank Commerce Secretary William Daley and Navy Secretary John Dalton, who have been the guiding forces behind this important gathering -- which is our contribution to the celebration of the International Year of the Ocean.

We stand here today by the shores of one of the world's greatest oceans -- and surely one of its most beautiful coastal areas. I think we would all agree with Loren Eiseley's words: "If there is magic on this planet, it is contained in water." Since the beginning of time, these vast waterways have helped spread commerce and ideas around the globe; linked nations and people together; and stirred our imaginations. Yet we have yet to fully explore their depths -- or map their contours, or harvest their wonders. The oceans truly are the planet's last frontier.

One of the world's greatest explorers of the world's oceans -- Jacques-Yves Cousteau -- died just one year ago. And I understand his son is here at the Conference. I believe we are all fortunate that he has chosen to carry on that pioneering tradition into the next generation.

As we approach the next millennium, the President and I are hoping that all Americans will begin to think about what gifts to give to the future, and to decide what is so uniquely precious to our heritage, and so irreplaceable in our lives, that we must preserve them for future generations. So we've started a program -- that's part of the White House Millennium efforts -- called "Save America's Treasures."

The oceans, and particularly our coastal areas, are clearly among such treasures. They play a critical role in every aspect of our daily lives, and through the expansion of science and technology, they have the potential to yield even greater benefits to mankind in the years to come. Yet our oceans are as fragile as they are vast. Sustaining and protecting them will be one of the most enduring gifts we could possibly give to future generations. And I want to thank everyone here today for contributing to that gift to the future.

It is my pleasure today to introduce one of the people who is playing a pivotal role in exploring and preserving this last great frontier -- Dr. Sylvia Alice Earle. She has a title that I think many of us would covet -- Explorer in Residence - at the National Geographic. She also heads up Deep Ocean Exploration and Research Inc.

Dr. Earle is one of the nation's most highly regarded marine explorers and oceanographers -- who believes in the need to map and explore the oceans before they are further damaged -- and has committed her prodigious skills and talents toward that goal. She is developing a "Sustainable Seas" program, which is designed to help us understand what resources exist in the National Marine Sanctuaries, and she's deeply committed to preserving those precious natural resources for future generations. Her work is supported by both the National Geographic Society and the Ruth and Bob Goldman Foundation. It's a pleasure to introduce a scientist; engineer; teacher; and explorer: Dr. Sylvia Alice Earle.

Ted Widmer

**FIRST LADY HILLARY RODHAM CLINTON
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
THE WHITE HOUSE
MAY 27, 1998**

It's a great pleasure to welcome everyone here to the White House, as we celebrate the accomplishments of the Friends of Art and Preservation in Embassies -- and express our appreciation for their efforts in sharing America's rich cultural diversity with the people of the world. The work of FAPE and all of you here this evening is particularly valuable now -- as we begin to plan how we want to celebrate the next millennium -- and what gifts we want to leave to future generations. Because if there's anything that truly reflects our common values as a people -- it's our enduring creative and intellectual spirit, as reflected in the art and culture of this great nation.

I want to acknowledge some very special people here this evening: Jo Carole Lauder, chairman of the board of FAPE; Ann Gund, president; FAPE co-chairs Robin Duke and John Whitehead; and distinguished members of the board of directors. I'm also pleased to see Wendy Luers, FAPE's president emeritus, and Lee Annenberg, chairman emeritus.

We are delighted to have some of America's leading contemporary artists with us tonight. We'll be hearing from Chuck Close -- and seeing one of his wonderful prints later on in the evening. We also have with us artists Frank Stella, Robert Rauschenberg and Ellsworth Kelly -- whose work is displayed in embassies and residences around the world -- thanks to FAPE's Limited Edition program -- and the generosity of many of you. It's also a pleasure to welcome Dorothy Lichtenstein, who has joined us as well. And of course, it's a thrill to have so many patrons of the arts gathered here at the White House -- particularly on a beautiful evening in May. There's something humbling about the exquisite beauty of the peonies on our tables tonight -- reminding us once again that perhaps nature is the greatest artist of us all.

Hosting the Friends of Art and Preservation in Embassies is a special pleasure for both me and the President -- because we've seen first hand the wonderful results of your labors in embassies and residences around the world. I remember being at an event at the Embassy in New Delhi, India, a few years ago -- and all of a sudden, it began to pour. We were all taken into the Residence's dining room -- where I saw this beautiful mural. I felt such pride when I was told it was painted by an American artist -- Karen Lucas -- who had been commissioned by FAPE. I'm also very excited about FAPE's efforts to restore the Ambassador's residence in Prague -- and those of you who have visited it know what a spectacular treasure that historic residence is. I know they've already completed restoration of the chandeliers, and are now working to restore the historic wood panels and draperies.

These are just a few examples of the wonderful work FAPE has done since it was founded in 1986, working in partnership with the Art and Embassies program at the State Department to showcase and preserve the works of America's visual artists around the world. By helping to sustain the exhibition and preservation of the fine and decorative arts -- FAPE has helped ensure that our embassies and residences reflect the very best of America's rich cultural

traditions. As President Kennedy said so eloquently -- "The life of the arts is very close to the center of a nation's purpose, and is a test of the quality of a nation's civilization." What better way of sharing that mission with the world -- than to display the best of America's art on the walls, and in the halls, of our embassies and residences overseas. We are indebted to so many of you here this evening for your generosity over the years.

I want to tell one of my favorite White House stories -- as a way of underscoring the enormous value that we, as Americans, have always placed on our artistic and cultural heritage. When this White House was in flames, during the War of 1812, and the British were marching on the Capital, word came to Dolly Madison that her husband was urging her to flee, that they were not going to be able to stop the British advance. She immediately began to grab a few things that she thought she should save. And what did she save? She saved a piece of art. She saved a portrait of our first President, painted by Gilbert Stuart. George Washington's portrait still hangs in the East Room of the White House, because Molly Madison saved something that meant more than anything to the continuation of our country: its ideals of freedom and democracy -- and its creative spirit.

I would like to say a few words about the White House Millennium Project that the President and I have created, and how that effort ties in so closely with tonight's celebration of the arts -- and the role they play -- and have always played -- in the our lives, and in the life of this nation.

Last Fall, the President and I created the White House Millennium council, to develop ways to engage all Americans in marking this milestone in human history. The overall theme of the Program is to honor the past, imagine the future. And the President and I are inviting all Americans to participate and to think about what gifts each of us can give to enhance life for future generations.

Here at the White House, we've launched a series of Millennium Evenings, in which scholars, scientists, and creative individuals will help us honor the past, and imagine our future. We've already listened to a renowned American historian; a world famous physicist; and America's poet laureates -- as a way of celebrating our extraordinary creative and intellectual heritage -- and to help stimulate us to begin thinking about who we are -- and who we want to be -- as individuals and as a nation -- as we enter the new millennium.

One of the most powerful ways for us to imagine America's future is to preserve what we truly value of our past. So we've launched a project to save America's treasures. So many of our nation's cultural and historic treasures, from precious and irreplaceable documents like the Bill of Rights and the Constitution to artifacts like the Star spangled Banner which inspired our national anthem, to are literally deteriorating before our eyes, or will be at risk if we don't act now.

So we're inviting every American to think about giving a gift to the future -- a gift that will help Americans appreciate our common heritage; and rejoice in our creativity; and deepen our understanding of democratic principles. And tonight, we are celebrating a number of

extraordinary “gifts to the future” -- works of art that are being donated to our embassies and residences -- thanks to the generosity of so many of you here this evening.

I want to introduce to you a woman who has devoted a lifetime supporting and preserving America's art and culture.. From her extensive work at the Museum of Modern Art in New York to her instrumental efforts to promote American art in Vienna's embassy and residence to her passionate leadership of FAPE, Joe Carole Lauder has truly been one of America's leading cultural ambassadors. It's a pleasure to introduce her to you this evening.

[Lauder will talk about FAPE, its Limited Edition Program, and then introduce Chuck Close. She will then invite the First Lady, the President, and Ann Gund to help unveil Chuck Close's "Roy II" print.]

[Chuck Close thanks the First Lady and praises her work in the arts.]

[Ann Gund presents the book about Chuck Close to President and Mrs. Clinton, and a frame to Chuck Close.]

Thank you so much, Chuck, for this beautiful print, and for your participation in the FAPE's wonderful "Limited Edition Program." I must say I can relate to the story about your art teacher's dismissal of your talents as only fit for car repair. I can't say that art was one of my strengths either. But I do believe I have a discerning eye for the talents of others. In fact my first date with a young law student at Yale was a visit to an exhibit of Rothko paintings and Henry Moore sculptures at the University Museum. And Bill Clinton and those two artists have stayed a part of my life ever since.

It's a pleasure now to introduce Robin Duke, who will tell us about an extraordinary "Gift to the Future" that is being presented by FAPE to all of us this evening. has done

**FIRST LADY HILLARY RODHAM CLINTON
MOST ENDANGERED LIST ANNOUNCEMENT
THE MONOCACY AQUEDUCT
JUNE 15, 1998**

Thank you, Dick, for that kind introduction. It's such a pleasure to be here in this beautiful place, and to join you and Senator Sarbanes; Senator Mikulski; Doug Farris, superintendent of C&O Canal Park; and so many of you here today who care so much about preserving this historical landmark.

I especially want to thank Dick Moe and the National Trust for Historic Preservation for what you have done -- and are doing -- to preserve our nation's most precious treasures. By releasing this 11 Most Endangered Historic Places list today, the Trust is once again giving us a road map of what we must do, as individuals and as a nation, to ensure our rich and diverse heritage is preserved for future generations. We can't save our historic sites if people don't even know they exist. And clearly this list has been a potent tool in raising public awareness -- and public support -- to preserve and maintain these irreplaceable places and artifacts of our past.

As we've heard so often, the Monocacy Aqueduct survived Confederate efforts to destroy it during the Civil War; but the poundings by nature's arsenals have since taken a heavy toll. This aqueduct -- as you know -- is not only a unique example of 19th century engineering and early American artistry. It tells an important chapter in America's story -- as we began to spread people, and commerce, and ideas westward across our nation. And we are fortunate that the National Trust, and people like yourselves, have recognized that when landmarks of our heritage are at risk, our history is also in danger of being lost and forgotten.

What you are doing here today to preserve this unique historical site is exactly what the President and I hope people and organizations will be doing in every community across the country -- particularly as we approach the end of the 21st century -- and the dawn of a new millennium. Last year, we created the White House Millennium Council -- to develop ways to engage all Americans in marking this milestone in human history, and to think about what gifts we want to the future.

The overall theme of the White House millennium program is to “Honor the past; Imagine the Future.” And we have launched a program to “Save America’s Treasures” -- to get everyone involved in preserving the artifacts, documents, monuments, and historic sites like this one that embody the spirit of our nation. In his State of the Union Address this year, as he was requesting federal funds for this project, the President asked all Americans “to support our project to restore all our treasures, so that the generations of the 21st Century can see for themselves the images and words that are the old and continuing glory of America.”

As I have traveled around the country, I realized how much these symbols of our heritage -- from the Star-Spangled Banner to our treasured pre-historic sites in New Mexico to our founding documents to the rare musical recordings of Louis Armstrong are at risk, and in danger of being lost or destroyed if we don’t act now. We must do a better job of preserving that precious heritage. We have an enormous task ahead of us, and as you know, no one person or organization can do it alone. I am truly grateful for the leadership that Dick Moe and the National Trust have taken to help our “Save America’s Treasures” initiative -- by heading up new national advisory committee that will raise corporate and private support for this important cause.

But as important as the federal government, and the Trust, and our corporate supporters are to Saving America's Treasures, it's people like you -- who work in your own communities to preserve what is unique and precious not only to the nation -- but to you -- who will really make the difference in our success. I want to recognize some of the people here today who have worked together as guardians of this historic place. The C&O Canal Association -- which I understand is made up of over 1300 citizens; and some of its leading champions: Gilbert Gude [GOO-dee]; Carl Linden; and Gary Petrichick; which works closely with the Citizens Advisory Commission of the C&O National Historical Park; the National Park Service; and the American Society of Civil Engineers. This is exactly the kind of public/private partnership we need to recreate in local communities across the country if we are to succeed in this ambitious project..

It took the sweat and labor of hundreds of Americans -- many of them Irish and Welsh immigrants -- to build this beautiful aqueduct over 160 years ago. Today, it's up to all of us -- from every age, and background and community -- to come together to preserve these irreplaceable places and symbols of our nation's legacy. I want to thank all of you for your ongoing work to save this American treasure. You will be giving a wonderful gift to the future.



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fyi

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Here are some words and phrases about the millenium celebration. For each one, please tell me if you think it is very appropriate, somewhat appropriate, or not very appropriate as describing the new millenium and the First lady's millenium project?	Appropriate / Not Appropriate	Very Appropriate
It's about learning to live together	83/15	59
It's about keeping the world at peace for another 1000 years	75/21	55
It's about the future of mankind	83/14	51
It's about a legacy for the next generation	85/13	47
It's about protecting our American Heritage for the future	79/18	46
It's about preserving our tradition of giving to those in need	81/17	44
It's about imagining the future	76/18	43
It's about a journey of discovery	76/18	40
It's about America's ingenuity and creativity	73/18	38
It's about preservation of our past for all time	74/22	38
It's about honoring the past	79/18	37
It's about the difference America has made in the world	75/22	35
It's about leaving gifts to the future	67/27	31

Millenium

We are defining the millenium as a celebration of American values and a of preserving its history while looking towards the future. Its emphasis on America, its history and preservation of it is serving to position the millenium as a second bi-centennial, one focused more on cultural history.

The public certainly approves of the direction, but it is also important to note that also place the millenium in a much broader context – to them, it is fundamentally about the future and the ability of the human race to make it to the third millenium. It is very much about world peace, living with nuclear weapons, preserving our planet, the future of spirituality, the miracles of bioscience. Preparing for the 21st Century is associated with immediate concerns – technology, the global economy, etc. – while the millenium is, in addition, identified with much larger issues of worldwide harmony and growing interdependence, and how we maintain it.

They also prefer more action-oriented verbiage to describe what we are doing and always tying it to the future – not "honoring" the past, but "protecting" and "preserving" our heritage. And adding "for the future" or "for the next generation" to phrases greatly increases their connection to their futiure orientation and increases their scores considerably.

23% think that we need to prepare America for the new millenium, 56% think we should prepare America for the 21st Century.

11% think the millenium is more about honoring our past, 68% think imagining our future.

The most important aspect of the new millenium - 22% think it marks a historical point of development for America, 67% think it is the beginning of a new and brighter future for America.

19% see the millenium as a time to celebrate the history and development of America, 68% the history and development of the world.

43% think of the millenium project as a celebration, 37% think as a commemoration.

FIRST LADY HILLARY RODHAM CLINTON
OPENING OF THOREAU INSTITUTE AT WALDEN POND
JUNE 4, 1998

Thank you, Don, for that wonderful introduction, and Tony, for that stirring rendition of “America the Beautiful.” It’s such a pleasure to be joining both of you, Senator Kennedy, Senator Kerry; and Representative Markey; Kathi Anderson and the staff at the Thoreau Institute, the Thoreau Society and the Walden Woods Project, and all of you here today, for this historic opening.

I want to begin by thanking the person who has worked so hard -- and so creatively -- to bring us all to this ceremony: Don Henley. I think most of us here can remember when we first picked up a book, or read an essay by Henry David Thoreau, and the worlds that opened up as result of turning those pages. And I can’t tell you what a thrill it is for me and my husband today -- to get our first glimpse of this beautiful place where he lived and wrote; to see his papers and manuscripts; and to place a brick from his cabin’s chimney at the cornerstone for the new research center.

Yet as powerful as his presence is being felt here today, in the stillness of these New England woods, and in the historic documents and artifacts that are housed here, we also see Thoreau’s ideas and concerns are very much alive today - - in the ongoing research taking place here -- and more immediately, in the lively conversations that we just heard in the Media Center between the American students and their counterparts in Moscow -- thanks to the wonders of modern technology.

To you Don and your partners at the Thoreau Society, our deepest thanks and appreciation for creating a place that speaks to and inspires historians and young people and ordinary citizens alike.

We come together today at an historic time of great possibilities -- as we approach a new millennium. And my husband and I are hoping that all Americans will begin to think about what gifts we want to give to future generations; and decide what historical and cultural treasures we should preserve for our children and grandchildren.

And it's that same spirit that I believe so animates these activities today. Because we are here to honor Henry David Thoreau: one of America's greatest gifts to the world, and a true American treasure. We've already heard today the extraordinary range of his accomplishments, and the breadth of his influence on the people and world around him. A measure of his greatness is that it's almost impossible to define him: he was a writer; tutor; surveyor; gardener; carpenter; pencil maker; abolitionist; naturalist; conservationist; and -- in his words -- "a sometimes poetaster." His expressive power -- reminding us that "nature is holy and heroic" -- is his lasting legacy.

And thanks to Don Henley and so many of you here today, the tangible evidence of his genius -- his writings, his ideas, and this sacred place -- are being preserved and protected, for the enjoyment and enlightenment of future generations.

As we approach the end of a century -- and the beginning of a new millennium -- we too must become the preservationists of our national treasures, and the protectors of our nation's heritage. This unique moment in history gives us an extraordinary opportunity to think about who are, what we stand for and value. And what we want to bring with us into the new millennium -- as individuals and as a nation. And to decide what artifacts, and documents, and cultural works, and historical sites -- like Walden Pond -- embody the spirit of this nation, and should be celebrated and preserved for the future.

Last year, the President and I created the White House Millennium Council, to develop ways to engage all Americans in marking this milestone in human history; and to work together with elected officials, community groups, federal agencies, and private foundations -- to celebrate our rich and diverse heritage. The overall theme of the millennium program is to "Honor the Past: Imagine the Future" -- and the President and I are inviting all Americans to participate, and to think about what gifts they want to give to enhance future generations.

One of the most powerful ways to help us imagine America's future is to preserve what we truly value of our past -- the irreplaceable objects and documents and places that will tell the story of this nation to future generations. Yet these very symbols of our heritage, from the Star Spangled Banner to the monuments at Gettysburg to the cliff dwellings of Mesa Verde are literally deteriorating before our eyes, or will be at risk if we don't act now. We must do a better job of preserving and celebrating our history. That's why we've created a national effort to Save America's Treasures, and placed it at the heart of our Millennium efforts.

Today, we've all had the opportunity to see, touch, hear, and even contemplate a precious part of our heritage -- because a group of people took the time, and made the investment, to preserve it. Imagine then, for a moment, what it would be like for all of us -- a few years from now -- to stand beside a repaired Star Spangled Banner at the Smithsonian; or walk through one of America's most treasured prehistoric sites; or examine the artifacts in Thomas Edison's newly restored laboratory; or listen to the rare musical recordings of Louis Armstrong that we were able to save; or read the newly encased founding documents of this nation at the National Archives.

I've mentioned some of the more well known "treasures" that need to be preserved and protected. But every community has its own treasures -- its own garden, or monument, or statue that makes it unique, and which gives its citizens a sense of where they've come from, and where they're going. So let's not forget that history and tradition can be found in our own backyards, as Henry David Thoreau found his inspiration at Walden Pond. And let's hope that people across America will work together -- as you have done -- to preserve what is uniquely precious to them.

Throughout our history, in a way that is truly American, we have always provided both public and private resources to pass on something of value to the future. This national effort to "Save America's Treasures" must also be a public/private partnership. The Institute that we are unveiling today exemplifies that partnership -- with its combined support from Don Henley's foundation, the Isis Fund, the Thoreau Society -- and a major challenge grant from the National Endowment for the Humanities. While Thoreau has written -- in his essay on "Civil Disobedience" -- "that government governs best which governs not at all" -- I am sure he would be applauding -- along with us -- the public support being committed to save his most favorite place on earth.

Henry David Thoreau left us so much to think about. Just as he spent much of his time in contemplation -- and in challenging society -- he continues to challenge us today. As he wrote: "Be a Columbus to whole new continents and worlds within you; opening up new channels not of trade, but of thought." It's difficult to imagine our future as a nation without drawing on such rich inspiration from our past. Thank you, Don Henley and all of you here today, for recognizing how irreplaceable this man's writings and place are to us, and for helping to preserve them for the generations to come.

And now, I'd like to introduce my husband, President Bill Clinton, who has done so much to launch this effort to preserve America's treasures.

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And now, I'd like to introduce my husband, President Bill Clinton, who has done so much to launch this effort to preserve America's treasures.

**PRESIDENT CLINTON:
PRESERVING AMERICA'S NATURAL TREASURES**

April 22, 1998

"Today, on our nation's 28th Earth Day, we have come to the Appalachian Trail and to this gorgeous confluence of rivers to celebrate the foresight of early conservationists... We have come here to dedicate ourselves to carrying forth their abiding sense of stewardship into the new millennium. We have come here to promise that our children will inherit an America whose natural bounty is even greater than it is today."

President Bill Clinton
April 22, 1998

Today, in the spirit of this Administration's commitment to service, President Clinton and Vice President Gore celebrate Earth Day by traveling to Harper's Ferry, West Virginia, to work with volunteers on revegetation and erosion protection projects on the Appalachian Trail. Their efforts, and those of countless others today across the country, reflect America's deep commitment to saving and restoring our national treasures for all time.

Preserving Our National Treasures. As part of the historic balanced budget agreement -- through the Land and Water Conservation Fund -- 100 new sites can be added to the nation's endowment of sacred places. These will include, bringing remaining sections of the Appalachian Trail under public control, saving the ancient redwoods of the Headwaters Forest, and protecting Yellowstone from mining. President Clinton is calling on Congress to release the funds to protect these treasures.

Expanding Our Definition Of A "National Treasure." As the nation prepares to commemorate the new millennium by honoring its past and imagining its future, new emphasis should be placed on preserving sites that echo America's history; such as the National Park Service's recent Underground Railroad education initiative to highlight and preserve information and locations connected with the Underground Railroad.

Encouraging Stewardship On America's Private Lands. President Clinton is forging a new vision of conservation, building voluntary partnerships with private landowners to preserve natural wonders in every community. Of the 140 million acres protected during the past five years, more than three-quarters are private lands. These innovative collaborations are providing habitat for fish and wildlife, cleaning our water, and protecting our soil -- while ensuring that people can continue to make a living off their land.

Saving And Restoring Our Parks And Forests. A new agenda for America's 155 national forests emphasizes recreation, wildlife and water quality, while reforming logging practices to assure steady supplies of timber and jobs. The President's five-year budget proposes a 43% increase for land acquisitions and would provide a nearly \$1 billion increase for priority maintenance and construction at national parks and other public lands.

Leading The Fight Against Global Warming. U.S. leadership was instrumental in achieving international agreement in Kyoto, Japan, on strong, realistic targets for greenhouse gas reductions and flexible market-based mechanisms for achieving them. To promote cost-effective steps to reduce U.S. emissions, the President is proposing a five-year \$6.3 billion package of tax incentives and research and development to spur energy efficiency

and clean energy technologies. Measures include tax breaks for highly energy-efficient cars and homes, solar rooftop panels, and energy-saving heating and cooling systems.

A Clean, Safe America. One in four Americans, including 10 million children, live within four miles of a Superfund hazardous waste site. The Clinton Administration has greatly accelerated cleanups, completing more than twice as many in the past five years as were completed in the previous twelve. The President has also launched a major clean water initiative to set strong goals, and provide states, communities and landowners with the tools and resources needed to protect our beaches, fish and drinking water.

FIRST LADY HILLARY RODHAM CLINTON
NATIONAL OCEANS CONFERENCE
MONTEREY, CALIFORNIA
JUNE 12, 1998

Thank you, Senator Boxer, for that kind introduction. I'm very pleased to be joining you, the President, the Vice President, so many of you here today, for this national conference on the future of the world's oceans. I want to especially thank Commerce Secretary William Daley and Navy Secretary John Dalton, who have been the guiding forces behind this important gathering -- which is our contribution to the celebration of the International Year of the Ocean.

We stand here today by the shores of one of the world's greatest oceans -- and surely one of its most beautiful coastal areas. I think we would all agree with Loren Eiseley's words: "If there is magic on this planet, it is contained in water." Since the beginning of time, these vast waterways have helped spread commerce and ideas around the globe; linked nations and people together; and stirred our imaginations. Yet we have yet to fully explore their depths -- or map their contours, or harvest their wonders. The oceans truly are the planet's last frontier.

One of the world's greatest explorers of the world's oceans -- Jacques-Yves Cousteau -- died just one year ago. And I understand his son is here at the Conference. I believe we are all fortunate that he has chosen to carry on that pioneering tradition into the next generation.

As we approach the next millennium, the President and I are hoping that all Americans will begin to think about what gifts to give to the future, and to decide what is so uniquely precious to our heritage, and so irreplaceable in our lives, that we must preserve them for future generations. So we've started a program -- that's part of the White House Millennium efforts -- called "Save America's Treasures."

The oceans, and particularly our coastal areas, are clearly among such treasures. They play a critical role in every aspect of our daily lives, and through the expansion of science and technology, they have the potential to yield even greater benefits to mankind in the years to come. Yet our oceans are as fragile as they are vast. Sustaining and protecting them will be one of the most enduring gifts we could possibly give to future generations. And I want to thank everyone here today for contributing to that gift to the future.

It is my pleasure today to introduce one of the people who is playing a pivotal role in exploring and preserving this last great frontier -- Dr. Sylvia Alice Earle. She has a title that I think many of us would covet -- Explorer in Residence - at the National Geographic. She also heads up Deep Ocean Exploration and Research Inc.

Dr. Earle is one of the nation's most highly regarded marine explorers and oceanographers -- who believes in the need to map and explore the oceans before they are further damaged -- and has committed her prodigious skills and talents toward that goal. She is developing a "Sustainable Seas" program, which is designed to help us understand what resources exist in the National Marine Sanctuaries, and she's deeply committed to preserving those precious natural resources for future generations. Her work is supported by both the National Geographic Society and the Ruth and Bob Goldman Foundation. It's a pleasure to introduce a scientist; engineer; teacher; and explorer: Dr. Sylvia Alice Earle.

**FIRST LADY HILLARY RODHAM CLINTON
NATIONAL OCEANS CONFERENCE
MONTEREY, CALIFORNIA
JUNE 12, 1998**

Thank you, Senator Boxer, for that kind introduction. I'm very pleased to be joining you, the President, the Vice President, so many of you here today, for this national conference on the future of the world's oceans. I want to especially thank Commerce Secretary William Daley and Navy Secretary John Dalton, who have been the guiding forces behind this important gathering -- which is our contribution to the celebration of the International Year of the Ocean.

We stand here today by the shores of one of the world's greatest oceans -- and surely one of its most beautiful coastal areas. I think we would all agree with Loren Eiseley's words: "If there is magic on this planet, it is contained in water." Since the beginning of time, these vast waterways have helped spread commerce and ideas around the globe; linked nations and people together; and stirred our imaginations. Yet we have yet to fully explore their depths -- or map their contours, or harvest their wonders. The oceans truly are the planet's last frontier.

One of the world's greatest explorers of the world's oceans -- Jacques-Yves Cousteau -- died just one year ago. And I understand his son is here at the Conference. I believe we are all fortunate that he has chosen to carry on that pioneering tradition into the next generation.

As we approach the next millennium, the President and I are hoping that all Americans will begin to think about what gifts to give to the future, and to decide what is so uniquely precious to our heritage, and so irreplaceable in our lives, that we must preserve them for future generations. So we've started a program -- that's part of the White House Millennium efforts -- called "Save America's Treasures." The oceans, and particularly our coastal areas, are clearly among such treasures. They play a critical role in every aspect of our daily lives, and through the expansion of science and technology, they have the potential to yield even greater benefits to mankind in the years to come. Yet our oceans are as fragile as they are vast. Sustaining and protecting them will be one of the most enduring gifts we could possibly give to future generations. And I want to thank everyone here today for contributing to that gift to the future.

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**PRESIDENT WILLIAM J. CLINTON
THOREAU INSTITUTE OPENING
JUNE 5, 1998**

Acknowledge: HRC; Don Henley; Kathi Anderson;

I'd like to thank Don for inviting us to be here today and thank Kathi for her work in making sure it all happened. Last Fall, I invited Don the White House and awarded him with the National Humanities Medal, an award given to a small number of men and women who keep the American memory alive and infuse the future with new ideas. His efforts to preserve a profoundly significant part of our legacy reflect his passionate commitment to our environment and our natural heritage. It is a great honor to be here to celebrate the fruits of this labor.

I would like to recognize the National Endowment for the Humanities for its commitment to the Thoreau Institute. The NEH grant has stimulated contributions from individuals, corporations, and foundations -- all working together to bring this Institute to completion. President Kennedy once said he looked forward to an America that raised the standards of artistic achievement and enlarged cultural opportunities for all citizens. The NEH has brought us much closer to realizing that vision. With the support of so many people -- and many of you -- we celebrate our capacity for individual expression and common understanding, and we rejoice in our nation's thriving diversity. We take pride in the power of imagination **that** [which?] animates our democracy.

Today we are following the trails that Henry Thoreau walked, gazing up at the same [pines?] and XXXXX. As I passed by the huckleberry patch where Thoreau used to go berrying, I felt as if no time at all has passed since the days he spent here. [*If he doesn't walk: We are here today in the midst of Walden Woods, just up the Hill from the Beech Tree Grove and Beech Spring that Thoreau often visited.*] The lessons of nature are timeless: the harmony of all things living, the necessity to renew our energy, the divineness of living simply and the imperative of self reliance. We don't come to Walden merely to get away from the outside world --- we come to Walden to obtain a greater understanding of the society in which we live. As Thoreau advised, we must call upon trees as we call upon scholars.

For Thoreau, Walden was an experiment. . . . [linking that to the great experiment of America]

I would like to add to what Hilary has already addressed --- the need to save America's national treasures. In every community across America, we must make sure to mark the millennium by renewing our commitment to the arts and humanities. We are and always will be a nation that supports our artists and scholars. That is our heritage --and it must be our gift to the future.

The Thoreau Institute is truly a gift to the next century. Millions of people will learn from its artifacts, be inspired by its beauty, gain insight from its teachings and celebrate its wonder. By preserving the tangible treasures of Thoreau, we will perpetually give to our children and our children's children the immeasurable gift of his mind, his spirit, his philosophy, and his vision for society. The intellect of Henry David Thoreau is a national treasure; and this institute will help secure his place in our hearts and minds for centuries to come.

The lessons that Thoreau taught us are as compelling now as they were during his lifetime. Now more than ever, we must not forget for a moment the endowment that nature entrusts us with -- the need to conserve our resources, learn from our land, and protect the gifts we have been given. We must not forget for a moment the power of civil disobedience, exemplified by this century's greatest leaders: Dr. King, Ghandi, and Nelson Mandela, and the moral obligation we each have individually to stand up against injustice. We must not forget for a moment the value of self reliance -- of following your own inner light -- to make the most of our God-given potential. We must not for a moment relinquish our ties to the past, but realize its power in our future. We must reinforce the values that this country was founded on: freedom, opportunity, and responsibility. And we must uphold these ideals in the face of challenges that are as new as the new century.

We have an enormous opportunity before us. It is time to imagine the future in a way that honors our past but does not chain us to its darkest moments. Are we doing what we should be doing to prepare this country for a new century, to widen the circle of opportunity, to strengthen the bonds that unite us together, to reinforce our values, to make our freedom mean more in the future?

To answer these questions, we must heed Thoreau's call. As he wrote, "Let us settle ourselves, and work and wedge our feet downward through the mud and slush of opinion and prejudice. . . till we come to a hard bottom and rocks in place, which we can call reality." Those rocks and these woods surrounding us, are the cornerstones of this nation. They symbolize our convictions, our hopes, and our potentials and are as solid as the earth we stand upon.

While we bask in a sunlit time of peace and prosperity, we are also at a point of departure into a new future, with a new economy, new technology, potential dangers and expanding opportunities. By preserving this land we ensure that future generations will continue to be inspired and guided by the ideals, the principles, and the thirst for knowledge that are at our core. We are working to give all of our people, especially our children, what they will need to realize their dreams and our ever-unfolding destiny as a nation. Let us take the time to preserve what makes us strong, knowing that these founding beliefs will transcend the unknown of tomorrow.

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It is a great pleasure to welcome all of you to the White House this morning. Today, we come together near the end of the 20th century -- and the dawn of a new millennium. And we know that the millennium will arrive, whether we do anything about it or not. But all over the United States and around the world, people are expressing their excitement at being alive at this momentous time, and are seeking meaningful ways to celebrate it, and to leave a lasting legacy.

We're here today to talk about a national initiative -- an act of history -- to save America's past. I hope all of you will join me in this urgent project to preserve the artifacts, documents, monuments and historic sites that embody not only our nation's memories -- but our dreams of the future as well.

Last fall, the President and I created the White House Millennium Council to develop ways to engage all Americans in marking this milestone in human history; to work with elected officials on state and local celebrations; to involve the federal agencies in national millennium projects; and to cooperate with our country's non profit organizations and with corporate and foundation partners. The overall theme of the White House millennium program is to "Honor the Past; Imagine the Future" -- and the President and I are inviting all Americans to participate, and to think about what gifts they want to give to enhance future generations.

Here at the White House, we've already begun a series of Millennium evenings in which scholars, scientists, and creative individuals will help us honor the past, and imagine our future. We've listened to a renowned historian talk about the democratic ideals upon which we forged our nation -- and world famous physicist who helped us envision the scientific breakthroughs of the next millennium. And a few weeks ago, we had perhaps the greatest gathering of poets ever held at the White House -- reading their favorite poems, and celebrating America's enduring creative spirit.

One of the most powerful ways to help us imagine America's future is to preserve what we truly value of our past. Our monuments, our art, and documents and historic sites will tell the story of this nation to future generations. Yet these very symbols of our heritage -- from the Star Spangled Banner to the monuments at Gettysburg to the buildings on the south side of Ellis Island -- are literally deteriorating before our eyes, or will be at risk if we don't act now. That's why I am so pleased that all of you are here today, to help "Save America's Treasures."

As many of you know, the President, in his State of the Union address -- has proposed a public/private partnership to save our historic treasures. As he said then, "We challenge all Americans to make the year 2000 a national celebration of the American spirit in every community." He has called on Congress to appropriate \$50 million in each of the next two years to stimulate a national effort for that purpose. But we know this is just the beginning.

new find

Throughout our history, in a way that has become uniquely American, we have always provided both the public and private resources needed to pass on something of value to future generations. Today, we need your leadership and involvement to help preserve America's treasures, and to ensure this too will be a public/private commitment.

We want to be able to reach out and involve literally millions of Americans, from school children to community leaders to corporate executives, who can contribute to these preservation efforts in all kinds of different ways. And I'm so pleased that the National Trust for Historic Preservation has agreed to head up the private part of this partnership.

Today, the National Trust is announcing the beginning of new national advisory committee to Save America's Treasures, and I'm thrilled that so many distinguished individuals and corporate leaders have already agreed to participate on that committee. We are pleased that so many of you could be with us here at the White House today -- and that you will be joined by others who couldn't be here -- including Jeffrey Katzenberg (co-partners at Dreamworks); Dick Jenrette (former CEO of Equitable Bank); and Agnes Gund, president of the Museum of Modern Art, who has already pledged generous support. I want in particular to thank Veronica Hearst for the important gift that will support this committee's efforts.

I want to thank all of you for taking on what I believe will be an extraordinarily exciting and challenging mission to help raise public awareness and support for preserving our treasures for the next millennium. And I look forward to the opportunity to work with you over the next few years, as honorary chair of this committee, as together we explore ways to preserve our past -- so that it can inform and serve the future.

I am also pleased that the National Trust will work closely with two other non profit partners, the Heritage Preservation Inc., and the National Park Foundation. And I'm grateful that today we're being joined by our federal partners, including the National Park Service, the National Endowment for the Arts, the National Endowment for the Humanities, the National Archives, the Institute for Museum and Library Services, and the Smithsonian Institution. Together, all of you will help widen the circle of individuals, foundations, agencies and corporations who will care for our nation's heritage.

Our mission here today must not be left to either the public or private sector

alone. It must be a truly inclusive partnership. We also must ensure that this national effort -- which reflects our deepest ideals as a people -- remains nonpartisan. No matter what our political differences, we will all stand together with pride as we view a repaired Star Spangled Banner; or walk through one of America's most treasured prehistoric sites in New Mexico; or help preserve the Louis Armstrong archives of rare musical recordings at Queens College in New York; or visit the newly restored tent which George Washington used as his headquarters in the Revolutionary War; or know that we've helped save our precious founding documents at the National Archives.

Before I introduce our first speaker, I want to say a few words about my own plans to highlight America's national treasures in the next few months. In July, I will begin to travel around the country to visit some of our most endangered historic and cultural sites that are so much a part of the American experience. It will be a special pleasure for me to get back on a bus -- this time to help spread the word about preserving America's legacy.

As I've said so many times, the enduring worth of our nation lies in our shared values and soaring spirit, and I look forward to joining with all of you in celebrating those values -- in so many different ways -- as we mark this milestone in human history.

And now, I would like to introduce Richard Moe, president of the National Trust for Historic Preservation, who will talk about the urgent task of saving America's historic and cultural treasures.

[Moe gives remarks.]

Thank you, Dick. And now, it's a pleasure to introduce Michael Kammen [Camm-en) -- a Pulitzer Prize winning historian from Cornell University, who will speak about the importance of preserving America's memories.

[Kammen gives remarks.]

Thank you, Professor Kammen. You just heard Dick Moe mention the volunteer efforts to save the Congressional Cemetery. Master Sergeant Thomas Williams is here to tell us what he's done on that project. I believe that this is an example of how Americans from all walks of life will care about and get involved in projects like this across the country.

[Williams gives remarks.]

Thank you, Sergeant. Two months ago, Rebecca Rimel, president of the Pew Charitable Trusts, came to the White House to announce two extraordinary grants to save America's treasures. Since that time, the Pew Charitable Trusts have done even more -- and Rebecca is here to tell us about their plans.

[Rimel gives remarks.]

Thank you, Rebecca. The invitation from the National Trust for Historic Preservation to serve on this committee has already stimulated some very creative ideas. David Altschul, vice chairman of Warner Brothers Records, is here to tell you about a commitment that his company is already prepared to make to help save our treasures.

[Altschul gives remarks.]

Thank you, David. And deep appreciation to all of you for coming today. We will have many other meetings and exciting announcements as we move forward on this Save Our Treasures initiative. The committee, as you know, is in formation. This is an extraordinary opportunity to become engaged in preserving what we -- as individuals, as communities, and as a nation -- want to bring with us into the next millennium. Thank you so much for being part of this historic mission.

I now invite you to join me for a receiving line in the Blue Room, and for lunch in the State Dining Room.

Thank you.

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Laura K. Capps
05/28/98 11:06:29 AM

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To: Christine N. Macy/WHO/EOP, Ellen M. Lovell/WHO/EOP
cc:
Subject: 1998-05-27 President's Remarks at FAPE Dinner

He used the joke and the quote, so I'm happy.

----- Forwarded by Laura K. Capps/WHO/EOP on 05/28/98 11:09 AM -----



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05/28/98 10:30:00 AM

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 27, 1998

REMARKS BY THE PRESIDENT AT ART AND PRESERVATION IN EMBASSIES DINNER

South Lawn

THE PRESIDENT: Thank you, Jo Carole Lauder. Thank you very much, Robin Duke, for your remarkable work, and your partner John Whitehead out there. I thank my good friend Lee Annenberg and Walter and the people from the Packard Foundation, the Sara Lee Corporation, and the others who have contributed to the FAPE Gift to the Nation program.

I'd like to thank all the members of Congress who are here and to say to Chuck, there still is, albeit smaller, a deep level of bipartisan support for the arts. And to the extent that it

still exists, those who are part of it should be given even more credit, because it's harder for them today. And I thank the Republicans and the Democrats who are here tonight for their support of the arts and our country's future. (Applause.)

I had the enormous privilege of giving Roy Lichtenstein the National Medal of the Arts a couple of years ago. He was especially treasured by us here in the White House for many reasons that Dorothy knows, but I want to thank you, Dorothy, for giving this wonderful gift. And I want to thank you, Chuck, for giving this wonderful gift and making Roy be here in a way tonight. I'm particularly grateful.

I understand that when Chuck paints and he's feeling especially good about his work he does it to the music of Aretha Franklin, which brings him into my ambit of the arts. (Laughter.) And judging by the energy of your work, I may issue an executive order instructing all agencies to play Aretha Franklin from nine to five every day from here on out. (Laughter and applause.)

I want to also thank all of you who are here who are in the diplomatic corps, who both benefit our country and our benefited by the generosity of those who place the arts in our embassies. I have been literally exhilarated and stunned with surprise from time to time as I've gone into our embassies all around the world and seen the results of your efforts. And it is altogether fitting that the world's oldest democracy should have a program like this.

In 1935 President Roosevelt said "the conditions for democracy and art are one. The arts cannot thrive except when men are free to be themselves and to be in charge of the discipline of their own energies and ardors." Our freedom and our diversity has stimulated some of the most remarkable art in the world, and FAPE and the arts and embassies program are sustaining that art and brightening its exposure to people all around the globe.

Tonight a young man whom I met in a different context came up to me tonight and showed me the card he got to certify that he was eligible to vote in the Irish election last week. And I think even those of you who aren't Irish felt a certain absolute exhilaration when the Irish people, both in Northern Ireland and the Republic of Ireland, voted for peace, and when the Protestants as well as the Catholics voted for peace.

And I think that we felt it not only because it was a good thing in itself but because we are so animated and often

frustrated by seeing conflict after conflict after conflict after conflict in this allegedly blissful post-Cold War era, where people are fighting each other over ancient differences.

And yet when you think about it, when you strip the external veneer that being in the communist or the anti-communist

world provided all of us a sort of comfortable identify, each individual and each group of people and each nation then are confronted with what is a very elemental human question: how can you recognize that you're different from other people without thinking that you're better than they are and that there is something wrong with them and that therefore you have to do something to them in order to really count for something yourself. Or is there another way in which you can recognize your differences, be proud of what is unique to you and to your tribe or your clan, and still believe that underneath you're connected by something that's even more important than what is different.

I submit to you that that dilemma is being played out in some of the great epic battles around the globe today and in some of the more pedestrian and for me occasionally frustrating battles in this city today. And in this context, when we look ahead to the 21st century, when Hillary convinced me we should start this Millennium Project, she said we would name it "Honoring the Past and Imagining the Future."

And I submit to you that it happens to be that we're on the verge of a new millennium, but because of all that's happened in the last few years, there is upon this country and upon all of us, and indeed thoughtful people throughout the world, an enormous obligation to imagine the future in a way that honors our past but does not chain us to its darkest moments.

So what kind of future are we going to create? How would we go about honoring the past? How will we meet the challenges of the future? What real gifts will we give to our children and our grandchildren? Our artists will have to help us find those answers. And every time someone walks into an American embassy anywhere in the world, I want them to see that in America we are many people, we are many religions, we are many races, we are many backgrounds, we fight like cats and dogs, but we believe in the common values of freedom and ultimately we believe that what unites us is far more important than what divides us. And it finds expression in the creative genius of the art they will see on the walls of our embassies. That is what I hope.

And if somehow we can permeate the world with the sense of possibility that was so manifest in that Irish election, then all over the world we'll be giving people with and without the brilliance of artistic gifts a chance to live as God meant them to live. That is your ultimate gift, and I'm very grateful to you.

Thank you very much. (Applause.)

END

FIRST LADY HILLARY RODHAM CLINTON
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
THE WHITE HOUSE
MAY 27, 1998

It's a great pleasure to welcome everyone here to the White House, as we celebrate the accomplishments of the Friends of Art and Preservation in Embassies -- and express our appreciation for their efforts in sharing America's rich cultural diversity with the people of the world. The work of FAPE and all of you here this evening is even more valuable now -- as we begin to commemorate the next millennium -- and reflect on what gifts we want to leave to future generations. Because if there's anything that truly reflects our common values as Americans -- it's our enduring creative and intellectual spirit, as reflected in the art and culture of this great nation.

I want to acknowledge some very special people here this evening: Jo Carole Lauder, chairman of the board of FAPE; Ann Gund, president; co-chairs of FAPE's Millennium Gift to the Nation, Robin Duke and John Whitehead; Lee Kimchee McGrath, executive director. And distinguished members of the board of directors. I'm also pleased to see Wendy Luers, FAPE's president emeritus, and Lee Annenberg, chairman emeritus.

We are also delighted to have some of America's leading contemporary artists with us tonight. We'll be hearing from Chuck Close -- and seeing one of his wonderful prints later on in the evening. We also have with us artists Frank Stella, Robert Rauschenberg and Ellsworth Kelly -- whose works are on display in embassies and residences around the world -- thanks to FAPE's Limited Edition Program. [I've just learned it will be Ellsworth Kelly's 75th birthday on Sunday -- so let's all wish him a Happy Birthday.] It's also a great pleasure to welcome Dorothy Lichtenstein -- who has also joined us. And of course, it's a thrill to have so many advocates for the arts gathered here at the White House -- particularly on a beautiful evening in May. There's something humbling about the exquisite beauty of the peonies on our tables tonight -- reminding us once again that perhaps nature is the greatest artist of us all.

Hosting the Friends of Art and Preservation in Embassies is a special pleasure for both me and the President -- because we've seen first hand the wonderful results of your labors in embassies and residences around the world. I remember participating at an event in the Ambassador's residence in New Delhi, India, a few years ago, and I saw this beautiful mural in the dining room. I felt such pride when I was told it was painted by the American artist -- Karen Lucas -- who had been commissioned by FAPE. I'm also very excited about FAPE's efforts to restore the Ambassador's residence in Prague -- and those of you who have visited it know what a spectacular treasure that historic residence is. I know the chandeliers have already been restored -- and work is now beginning on the historic wood panels and draperies.

These are just a few examples of the wonderful work FAPE has done since it was founded in 1986, working in partnership with the Art and Embassies program at the State Department to showcase and preserve the works of America's visual artists around the world. But these efforts serve an even larger design. President Kennedy once said that -- "The life of the arts is very close to the center of a nation's purpose, and is a test of the quality of a nation's civilization." What better way of sharing that mission with the world -- than to display the best of America's art on the walls, and in the halls, of our embassies and residences overseas. We are indebted to so many of you here this evening for your generosity over the years in making this program so successful.

I want to tell you one of my favorite White House stories -- as a way of underscoring the enormous value that we, as Americans, have always placed on our artistic and cultural heritage. When this White House was in flames, during the War of 1812, and the British were marching on the Capital, word came to Dolley Madison that her husband was urging her to flee, that they were not going to be able to stop the British advance. She immediately began to grab a few things that she thought she should rescue. And what did she save? She saved a piece of art -- a portrait of our first President, painted by Gilbert Stuart. That portrait of George Washington still hangs in the East Room of the White House, because Dolley Madison saved something that she knew meant more than anything to the continuation of our country and its ideals of freedom and democracy.

Even as we learn from our past -- we anticipate the future with great excitement. So tonight, I want to say a few words about the White House Millennium Council, and how that effort ties in with this evening's celebration and preservation of the arts. The President and I created the Millennium Council to help develop ways to engage all Americans in marking this milestone in human history -- with the overall theme "to honor the past, imagine the future." And we're inviting all Americans to participate, and to think about what gifts each of us can give to enhance life for future generations.

Here at the White House, we've launched a series of Millennium Evenings, in which scholars, scientists, and creative individuals will help us honor that past, and imagine our future. We've already listened to a renowned American historian; a world famous physicist; and America's poet laureates -- as a way of celebrating our extraordinary creative and intellectual heritage -- and to help stimulate conversations about who we are -- and who we want to be -- as we enter the new millennium.

One of our major millennium programs is to "Save America's Treasures," because so many of our nation's cultural and historic treasures -- from the ancient Indian sites at Mesa Verde to Thomas Edison's laboratory -- are in danger of being lost. And we are inviting everyone -- from federal agencies to foundations to local communities -- to get involved in preserving our nation's documents, artifacts, monuments and historic sites. Already, the National Archives is planning to re-encase our precious founding documents, and the Smithsonian Institution is beginning the 3-year restoration of the Star Spangled Banner.

For the past twelve years, the Friends of Art and Preservation in Embassies has been working in that same spirit of saving -- and celebrating -- our nation's cultural and historic treasures. And tonight, you will hear how FAPE is adding to that legacy -- and contributing its own unique "gifts to the future."

This evening, I've asked Jo Carole Lauder to talk about FAPE's historic contributions to our embassies and residences around the world -- and we will then unveil the newest addition to FAPE's Limited Edition Program, by artist Chuck Close. After the unveiling of this exciting new print, Robin Duke -- who has been such a tireless advocate for women and children around the world -- will tell us about FAPE's extraordinary Gift to the Nation program -- and some of the contributions that are being made as part of that effort.

So now, it's my pleasure to introduce Jo Carole Lauder -- whose passionate commitment to the Museum of Modern Art, to the promotion of American art in Vienna's embassy and residence, and to FAPE -- has made her one of America's leading cultural ambassadors.

FIRST LADY HILLARY RODHAM CLINTON
AMERICAN BALLET THEATRE SPRING GALA
NEW YORK CITY, NEW YORK
MAY 11, 1998

Thank you, Kevin, for your remarks. But mostly for your outstanding artistic direction of the American Ballet Theatre. Agnes de Mille once said that "The truest expression of a people is in its dances and its music." Thank you for helping to make ABT such is an enormous source of pride for all Americans, and such a beautiful expression of our nation's creative spirit.

It is a great pleasure to be here tonight, and an honor for me and for my husband -- my favorite dance partner -- to be honorary co-chairs of this gala event. I also want to thank Caroline Kennedy and Blaine Trump for their leadership roles this evening.

The American Ballet Theatre is truly America's ballet company. In addition to thrilling audiences here in New York, ABT serves as America's cultural ambassador across the United States and throughout the world. [Many of you may not know that the original name of the company, Ballet Theatre, was changed to the American Ballet Theatre at the request of the State Department, so that the message of America's cultural vitality could accompany the dancers on tour.]

I've had the pleasure of seeing ABT dancers here in New York and in Washington, D.C., frequently with my daughter, Chelsea. I was also thrilled to have an opportunity to visit ABT's dancers last year in Buenos Aires. How proud I was to see America's creative spirit and talent being represented so well abroad.

As many of you know, the President and I have taken a great interest in how Americans celebrate the upcoming millennium, and we have created the White House Millennium Council to develop ways to engage all Americans in marking this milestone in human history, and leaving a lasting legacy. The overall theme of the White House Millennium project is "To Honor the past; Imagine the Future." And the President and I are inviting everyone to think about what "gifts to the future" each one of us can give to enhance life for future generations.

Celebrating the human imagination -- through the arts and humanities -- is at the very heart of this millennium effort. Because as President Kennedy said so wisely -- "The life of the arts, far from being an interruption, a distraction in the life of the nation, is very close to the center of a nation's purpose, and is a test of the quality of a nation's civilization."

So I find it particularly appropriate that as the world celebrates this milestone in the year 2000, that ABT is celebrating a milestone of its own -- its 60th anniversary. We are so pleased, therefore, that the American Ballet Theatre was one of only three dance companies nationwide to receive a special millennium grant from the National Endowment for the Arts. This grant will allow ABT to present and preserve the treasures of American choreography created in the 20th Century -- ensuring that masterworks of Agnes de Mille, Jerome Robbins and so many others are preserved for future generations.

Throughout our history, in a way that is uniquely American, we have always provided both public and private resources in order to pass on something of great value to the future. Important arts projects surely rely on such a consortium of funding from government agencies, corporations, and individuals. I thank each of you for your support of American Ballet Theatre, and hope you will take great pride in your role in supporting -- and preserving -- one of America's greatest treasures. This truly is "a gift for the future."

Thank you.



02:08:02-PM

Record Type: Record

To: Laura E. Schiller/WHO/EOP, Christine N. Macy/WHO/EOP

cc:

Subject: 04-22-98 Mrs. Clinton's Remarks, Cultural Reporters Luncheon

----- Forwarded by Michael A. O'Mary/OPD/EOP on 04/29/98 02:07 PM -----



Steven A. Cohen

04/28/98 01:05:19 PM

Record Type: Record

To: Michael A. O'Mary/OPD/EOP

cc:

Subject: 04-22-98 Mrs. Clinton's Remarks, Cultural Reporters Luncheon

----- Forwarded by Steven A. Cohen/WHO/EOP on 04/28/98 01:07 PM -----



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04/23/98 05:11:00 PM

Record Type: Record

To: Julie E. Mason, Steven A. Cohen

cc:

Subject: 04-22-98 Mrs. Clinton's Remarks, Cultural Reporters Luncheon

THE WHITE HOUSE

Office of the Press Secretary

April 22, 1998

REMARKS BY THE FIRST LADY
AT LUNCHEON WITH CULTURAL REPORTERS

Diplomatic Room

1:48 P.M. EST

MRS. CLINTON: I'm really delighted to welcome you to the White House, and some of you have come a very considerable distance to be here, for which I am very grateful.

Periodically I have press briefings, and they are usually about current events, policy events, going into depth usually on a particular subject. And it struck us that what we are also trying to do is to create a national conversation about the arts and humanities and culture in our country, and so we wanted very much to invite each of you here to be part of this conversation with us.

We're delighted to be joined by two of our former and our present laureate consultant at the Library of Congress. I believe probably most of you know Rita Dove and Bob Hass and Robert Pinsky. It is important for us to have them involved and be part of this day because of course we're celebrating poetry tonight in the third of our Millennium Lecture Evenings, and it is devoted to poetry.

This is an outgrowth and related somewhat to some of the work that both Rita and Bob have done in the past and that Robert is doing now. You'll remember that Rita, when she held the position, taught and read widely and really brought a lot of new audiences to a love and appreciation of poetry. Bob promoted literacy and founded the River of Words poetry contest for young people. We were out in the hallway laughing about some of his experiences with some of the poems that the young people read and had composed.

Robert Pinsky's special project as poet laureate is called the Favorite Poem Project, and he's inviting Americans to tell him about their favorite poems and then recording individuals from all walks of life on audio and video reading their poems, to compile an archive of American voices at the end of the 20th century.

So each of their projects, of course along with their bodies of work, are really part of what we think is important in terms of opening up to a much wider audience some of what's going on in arts and letters as we move toward the end of the 20th century. We created a Millennium Council in the White House directed by Ellen Lovell, who is right here -- I think you have met her -- with the goal of trying to think of ways we could use the White House as a venue and then also throughout the country this opportunity of this century and millennium, which is going to come whether we want it or not, and it's going to be commercialized whether we do anything about it or not, but instead to kind of take a moment to just reflect on where we are and who we have been and are becoming as Americans.

So we've got a number of different projects in the works, but certainly the use of the White House as a venue, as the place where we continue the tradition, which we think is the oldest continuing tradition in the United States, of performing and of intellectual discussions and lectures, is a very significant part of

this celebration, because in the year 2000 the White House turns 200. So it's a very nice coincidence. It's also true that Washington, D.C., turns 200. The Library of Congress turns 200. The Capitol as the place where Congress first met turns 200.

So there is a lot about 2000, without being too grandiose about it, that is particularly American, even though we weren't around at the last millennium. There is a nice progression over the last 200 years to this date.

We are also doing what we can to encourage many other activities around the country, and we are working in partnership with the NEA and the NEH. And to that end, I am just delighted and pleased to announce a remarkable Millennium Grant of \$500,000 awarded by the NEA to the New England Foundation for the Arts to support the Favorite Poem Project.

The NEA grant will allow the New England Foundation for the Arts and the Library of Congress to ask potential readers from every state in the nation to send in their favorite poems, to produce the recorded archive, and to develop educational materials that will go to schools and libraries in all 50 states.

I believe that this is one of the largest grants awarded this year by the NEA, and it represents the commitment of that agency and of the federal government to taking a great American art form directly to the people and hearing back from them in this dialogue that we are attempting to really support.

I'm glad that the Favorite Poem Project, which is Robert Pinsky's brainchild, is one of the ways the Library of Congress will celebrate its bicentennial, so that you may get more information in our discussion later from Robert and also from Sam Miller, the executive director of the New England Foundation, and also representatives from the NEA.

I think it's important, since we are gathered here today and we've just made this announcement, that I reiterate the President's and my strong support for the NEA, for the NEH, and for all of our cultural agencies and institutions. As we think about how we're going to mark this century turn and millennium, clearly we here in the White House have thought a lot about what are the lasting contributions that a society makes.

And we've adopted as a theme, Honor the past, imagine the future. And I have said many, many times in this house, particularly at large gatherings in the East Room, where we will hold the poetry event tonight, that if you really look back and think about the significant contributions of any culture, it's really through its arts and it's through its scientific advancements that we often mark what people cared about and how they made their contributions.

As you know, last year the NEA faced its strongest challenge ever from Congress. It survived at about \$99 million. The President issued I think at least five statements to Congress, knowing that the elimination of the NEA would lead to a veto of the Interior appropriations bill. And thanks to a bipartisan effort and a lot of public support, the NEA is here alive, although not as robust as many of us would like.

We have constantly recommended more money. We've done so again in this budget, requesting \$136 million. And we hope that we will continue to make the case as to why the support of the arts on the federal level is critical as both a statement of our values as a nation, but also as leverage for all of the other private and public dollars that support arts activities around our country.

Although the National Endowment for the Humanities did not face as direct a challenge in terms of those wanting to eliminate it totally, it too suffered cuts and emerged with a budget of a \$110 million. But even with that, in its reduced state, the NEH is still the single largest support for the Arts and Humanities in the country, so we're going to continue to do what we can, not only to support NEA and NEH but also the Smithsonian, the Kennedy Center, the National Archives -- continue to try to make the White House a forum for not only performing arts and literary and other cultural activities but also as a way of showcasing it, whether it's through the national medals that we give or the sculptured garden -- which I hope you'll have a chance to see, if you haven't, before you leave.

There's a lot that is going on, and we can get into more of that later. But let me also just say a few words about the Millennium Lectures. We started with our first lecture by Professor Bernard Bailyn, professor emeritus from Harvard, who spoke about America's founding ideals and values. It was a fabulous evening for all of us who were privileged to be there.

We continued the series with Stephen Hawking, and we got an even larger audience because we simulcast this on the Internet. We satellite link it to a number of sites; the sites have steadily increased. And tonight's evening, a celebration of poetry in American life with our three poet laureates, continues the rather remarkable progress that we've made since we began this only a few months ago.

Tonight's evening will go to over 200 downlink sites, as well as being cybercast over the Internet. We also have it being linked into all of our veterans hospitals, which we are very excited about. And it is, we think, an evening that will capture the imagination of a lot of Americans who already have an existing interest in poetry or who may not, depending upon how they come to this event, tune into it. It's been widely publicized on the Internet, and so we're anxious for it to be as broadly understood and viewed as possible.

We are also, through the Millennium Council, recognizing events that are being held to celebrate the millennium around the country. There are, as you may know, committees in all kinds of places that are coming up with their own plans. We're looking to participate internationally; the President has announced that the United States will participate in Expo 2000, the World's Fair in Hannover. Other countries have been talking to us. For example, Iceland wants us to do something with them because the millennium marks the time they say that Icelandic explorers actually discovered America, long before Columbus and others. So we're going to be doing a lot of international cooperation and even some events out of the White House here as well.

There are a few other national initiatives that I want to just mention briefly because of what we hope will be there significance in helping mark this time. About last year or so, I'd been aware of how desperately in need of funds many of our national parks are. And I began looking into that and then learned that not only our national parks but many of our most significant national monuments, documents, were in danger of deteriorating completely or being so damaged that they would have to be taken out of public view.

So we began working on a way we could have a public-private partnership that would try to, again using the occasion of the millennium, really marshal public support on behalf of our historical patrimony. We came up with the idea of a national preservation effort called Save America's Treasures. The President has proposed \$50 million a year for the next three years to go to the Interior Department, and we are creating a private fundraising effort that will enable private citizens from philanthropists and foundations all the way to schoolchildren to contribute to everything from saving the Star Spangled banner to Thomas Edison's home, with all of his original documents in it, to Mesa Verde, and dozens and dozens of other significant sites.

This is something that we think is going to capture the imagination. We're going to have a big announcement about it May 4th, where we will announce some of the existing commitments that have already been made. The one big public commitment is the Pew Foundation has agreed to contribute \$800,000 to the preservation of the Star Spangled Banner, which was our number one priority. We still have to raise several millions more.

We have just gotten some indication of some interest in helping to support the Declaration of Independence, the Constitution, and the Bill of Rights, which have to be re-encased, and quickly, because they're in an unfortunate situation which they are deteriorating. We're looking to obtain support to take Thomas Edison's laboratory and house, which are, again, basically left unprotected -- all of his lab work, all of his papers, even his equipment that he used in some of his early work are just basically sitting there, not in proper storage, not catalogued -- and then a

lot of our ancient sites like Mesa Verde in Colorado or Chaco Canyon in New Mexico. And so we're going to launch this rather significant public-private venture and hope that it will have a galvanizing effect around the country.

And the final project that I would mention -- there are a host of others -- is an oral history project that we intend to probably announce sometime in the next six to eight months because we think that when we talk about history, which is a difficult subject for many Americans to study or to really pay attention to, we may not have done an adequate job of linking Americans' individual histories with America's history. So we're going to be encouraging children and teenagers to interview grandparents, aunts, older relatives or friends, and to create a national archive, if you will, of a lot of oral histories about people's families so that they know that they're part of America's history, that however we got here, under whatever circumstances, what has happened to us has contributed to who we are as a nation.

So this is all aimed at trying to use this occasion that is going to happen, and we anticipate will be the subject of everything from millennium toothpaste to great parties on New Year's Eve, but also to take some time, as Ellen eloquently said, kind of to anticipate as well as celebrate who we are and where we're going and to have a moment in time when Americans are pulled together, whether by poetry or saving Edison's laboratory or doing an oral history of an older relative, but to understand how much we all have at stake in our common future.

So with that, I would like to ask our three guests perhaps to just say a few words, and then we'd love to have your questions and comments. How should we start? Should we start with Rita? You're the first of this group to have served in the position.

MS. DOVE: I must say I'm thrilled that this evening is coming to pass and I thank you, Mrs. Clinton and Robert and Bob, for bringing all of this together.

It has always been my belief that poetry needs to be on the lips of every person and that when you hear it spoken it goes directly to the heart. And I think this evening is really proof of that. I applaud all of the initiatives that the White House has been taking for the arts. I think that it's fantastic. Without the arts, in a sense, you miss a certain heartbeat of the country, and the care and the imagination of the White House in pursuing that goal is marvelous. So I'm delighted to be here. It's a day of celebration.

MRS. CLINTON: Thanks, I'm glad you are. Bob?

MR. HASS: Well, I am, too, for all the reasons that everyone has said. I'm particularly grateful to the President and Mrs. Clinton for doing this, both for poetry, for our common inheritance of poetry, and also for the way that in the history of the country poetry has always been a marker, an indicator species for

literacy. New England, of all the places in the world, in the 1700s was a reading culture. And as a result Cotton Mather had on a couple of occasions to complain about the fact that too many people were writing poetry. (Laughter.)

Yesterday, I came across an article written in Spanish in the Santa Fe newspaper, just the time New Mexico is becoming a state and the public school system was being established, an editorial in Spanish in the Albuquerque newspaper denouncing the spread of "versimania" throughout the southwest. (Laughter.)

Every place that you find citizenship attached in a passionate and serious way to literacy and education, you find an appetite for poetry. And you people who deal in the written word are the front-line everyday carriers of this language that we all love. And making that language matter in the culture at large and in the stuff you do is going to help every kid in this country who needs a leg up to learn to read.

MR. PINSKY: Thank you. It's very appropriate that Rita Dove and Robert Hass, my two predecessors, are joining me tonight in this celebration of American poetry. They, partly in response to something that happened in the culture -- that is, an upsurge of interest in poetry -- they've put a lot of energy into this post. And that the White House and the Millennium Commission has had the imagination to invite the three of us here has to do with the energy that Rita put into the post, and then Bob put into the post, and the inspiration that all three of us got from something that has been happening in the country.

For me, the Favorite Poem Project, though for the most part the poems necessarily that people read will come from the past, there are two ways that it reaches into the future that seem very important to me. One is, as Mrs. Clinton has suggested, this is a snapshot of the country in the year 2000 through the medium of poetry. What poems do Americans choose. What do they say about why they choose the poems. What do we do with our voices, how do we look when we read them aloud. Think how wonderful it would be to have one of these archives from 1900 or from 1800. So in that sense we are giving a present to the cultural historians and the curious people of the future.

Even more important than that, my dream is that through this project -- which I hope will involve people from all 50 states, many different regional accents, lots of different professions and kinds of education -- I hope that one product of the project will be visual and audio materials that teachers can use in schools; that as well as hearing experts talk about a poem or a poet talk about a poem, the students can see the mailman, a woman who runs a business, a doctor, the President of the country, a congressperson, saying why the poem is meaningful and beloved and then saying the poem aloud. I hope that will encourage the teaching of poetry as an ancient art that unites our mind and our body.

And I hope the project will affect not only the 1,200 or 1,500 people who are recorded, and not only the tens of thousands of people who I hope will volunteer to read a poem, and the people who go to Favorite Poem readings, but anybody who hears about this and thinks, oh, what would I choose for a poem that I select.

It's been a pleasure for me -- I want to include maybe 10 or 15 percent civic figures -- it's a pleasure for me to see the President, the First Lady, and also some of the other government people, civil rights people, religious people, people for whom poetry is not their profession, start thinking about the question and looking around in their anthologies and thinking about when in their life the poem has meant a lot to them. So I'm very grateful to the NEA and this is wonderful news for me.

MRS. CLINTON: Ellen, do you want to add anything before we open it up to everyone who's here? I'd love to have any of your questions or thoughts for any of the five of us, I guess.

Q Mrs. Clinton, I was very interested to hear you talk about the NEA, because last fall I issued a report, American Canvas, that actually in some circles was considered to be very critical of the organization. And I'm also happy to hear about the increase in funding that you're asking for next year. That's a very good first step. What else can the NEA do to revitalize itself, do you think?

MRS. CLINTON: I thought the American Canvas report was a very significant document, for a number of reasons, one of which is that the NEA practiced what it preached. The NEA is important for many reasons, but one of them is because it encourages a diversity of voices, it encourages a critical perspective. Certainly, it does so through the arts, but by doing so it hopes to engage audiences and citizens. And to issue that report in which it took an honest look at itself and an honest look at the state of arts funding and arts activities in the country, I thought was exactly in keeping and a great legacy for Jane Alexander's tenure at the agency.

There are a number of things that I think we have to do. We have to continue to build a constituency for the arts that goes beyond those who are already interested and committed. And I think that was one of the strongest messages of the American Canvas Report, is that there are many people around the country who enjoy and love the arts in a variety of forms but are not organized in any way and have never been asked to be. So we need a better effort at clearly *organizing and broadcasting, if you will, the voice of the American* who enjoys the arts and understands the importance of its role in our society.

Secondly, I think that we have to do even more to create more venues for the arts. That's one of the reasons why we're going over to the poetry slam this afternoon, because I would bet that there are many Americans teaching poetry at universities around our country or enjoying poetry in their private moments, who don't know

about this upsurge and interest in poetry among many people, but particularly among young people. And we want to keep demonstrating to the larger audience how the movement for the arts belongs to everybody and it takes many forms and it needs to be nurtured as best we can.

And, finally, I guess on the NEA in particular, we have to do the old-fashioned work of political persuasion, making the case about why the NEA is significant. To me, the fact that the NEA has been saved from elimination is a real tribute to those members of Congress who understood its role, and not just its role in modern America, but the role of patronage of the arts historically, and stood firm against enormous political pressure in '95 and '96 and '97. But they need more allies and we have to do more one-on-one persuasion about the importance of the NEA as a vehicle for expressing our national commitment to support the arts.

So there are many other ways that we could think about how to better explain, publicize, defend the NEA. But I think those are three of the ones that we're particularly committed to and using the White House as a venue for all of that, so that it becomes really embedded in the consciousness of people that the arts belong in the White House, that the President cares about the arts, that it's open to the arts in every form, and to try to really bring that message home.

Q Mrs. Clinton, can you talk a little about the genesis of the idea for the Millennium Project?

MRS. CLINTON: Yes. Well, this really grew out of my husband's and my talking about how frustrating it is for us to see all of the really positive energy in the country in communities across America on behalf of the arts and humanities, but how it didn't have a national voice that could really bring it to scale.

We encountered this in our fights on behalf of the NEA. You know, time and again we have conversations with members of Congress who are committed to eliminating the NEA. And we'd say, well, but we know you have a symphony in your town. And that symphony is in a very real way connected to symphonic groups all over the country. And there's a need for us to both fund such programs and to set, if you will, national benchmarks about what it means to be a symphony in America.

We'd have these conversations, and we realized that there wasn't any real understanding of the whole picture, as we saw it, in the arts and humanities; that we saw a lot of sort of rich activity, if you will, going on below the radar screen. And out of those conversations we began to think about how could you start a national conversation about what's happening in America today in arts and humanities and culture.

And it struck us that this upcoming turn of the century and millennium event was going to be exploited by many different

people for many different reasons. And that if you looked back at the turn of the 20th century, there was a lot going on -- both planned and, in retrospect, kind of inadvertent -- but nevertheless reflecting the concerns of the time, the hopes and aspirations of the time. So we thought we would try to plan some kind of marking of it. We weren't really very specific about that.

And I began talking at great length with Ellen, who had been the director of the President's committee on the arts and humanities. And in the report that they issued under Ellen's stewardship, they talked about using the millennium as an opportunity to create public support for the arts and humanities. So out of my conversations with Ellen and out of all of the groundwork she had laid in her previous position, we began to put together these ideas about how to mark the millennium, using the White House as a bully pulpit, if you will. And so we created the Millennium Evenings, we created Save America's Treasures, the oral history. We're looking at events that we're going to be sponsoring on the exact days of the turn.

You know, we gave up early the scientific argument that the century does not turn until midnight 2000 -- nobody believes that. (Laughter.) So our feeling was rather than fight conventional wisdom on that particular issue, we would say that we were going to start our millennium celebration midnight '99, but carry it for the whole year. So we sort of looked for a straddle because we knew that if we said it was not going to happen until 2000, everybody on TV would say, but we saw the ball drop last year, it's over. And so we struck that compromise.

So I think that it really grew out of some preexisting concerns we had, out of the very good work that the committee did under Ellen's leadership. And then it just grew out of the discussions we had internally for about a year before we really went public with it.

Ellen, do you want to add anything to that?

MS. LOVELL: No, I think just to underscore what you've said already, that part of what's special about looking at the end of the 20th century is recognizing American achievement in creativity and innovation and discovery, and that really allows us to remind ourselves of the importance of the arts and scholarship and scientific exploration. They all share that mood of creativity. And they all can be taught. They all can be passed on.

And I think to us, in our conversations, we really believe that in some deep ways they're part of the source of American optimism. We always think that we can create a better future. We have this tradition of hoping we'll pass on a better future to our children, and we really, I think, believe that whatever problems we have we're going to invent the solution, or we're going to find a

creative way to solve those problems.

And it's all about, as you've said, about trying to create a more positive vision for the future. You know, we can look back more successfully than we can look ahead and this really allows us to do that.

MRS. CLINTON: That's a good point, because when we began to think about what were the popular images of the future it was pretty chilling, because there are road warrior movies. They are very kind of sterile, robotic images about what's going to happen in the future. They may have some continuing sense of the heroic because there's one or two human beings left who battle over the future of the human experience. (Laughter.) They are living under glass bubbles because we've so polluted the environment we can't breathe the air anymore.

And that's what our children have been presented with, that there's not an image of what's going to happen in the 21st century that really opens a lot of doors and creates a positive sense of human possibility. And I think that we had a hope that in some small, very minor way we could contribute to a different kind of dialogue about the future and about what's within our control in our own lives and in our social experience.

So that's a lot that we see swirling around in the culture right now, some of it very promising and positive, and some of it quite dark and pessimistic. But I think it goes to Ellen's point that America, for better or worse -- and I, of course, think that by and large it's for better -- has always been this beacon of optimism, sometimes despite the evidence. But nevertheless, there's great optimistic energy that has driven people. And it takes optimism to create a positive vision of the future. So that's how we see the real challenge that we face as a people.

MS. LOVELL: Let me just add one other thing on the theory behind this. And that is that I think we feel that this is a time in some ways similar to the bicentennial, in which people are looking to give a time meaning. And it's not just what are they -- you know, where are going to be on New Year's Eve, but what are you going to do?

And so the President and Mrs. Clinton have talked about giving gifts to the future. So if you save a treasure or you send in your favorite poem, in a sense you're giving a gift to the future. And we want to give our gifts to the future, but also help Americans think about how they're going to do that individually and in communities and in families.

Q Very concretely, and I'm sure you and the President are both very aware, there are things that you personally do that can have a very great, concrete effect. I was just thinking of a particular instance, a story about an art exhibit at the National Gallery. It appeared that one of the pictures had been one the

President had chosen for the Oval Office. That created a great deal more interest than there would have been in the mere exhibit at an art gallery. And the same with your participation here with Mr. Pinsky's process of a favorite poem.

So I wonder if you could tell us -- you and the President are going to participate personally -- can you tell me what your poems are?

MRS. CLINTON: Well, we're still deciding that. Now, tonight I'm going to read a favorite poem of mine about poetry. But that's not necessarily my favorite poem. And the President is still debating, but is probably going to read a favorite poem that is evocative of American history. But I don't know that that's his favorite poem.

So when we finally get to doing Robert -- we'll probably be the last two people Robert records -- (laughter) -- because I've already changed poems twice before I decided what I was going to read tonight, so we'll go back and forth on that constantly, I would think.

But poetry has been a big part of our personal lives for a long time. I mean, we have many collections of poetry, both anthologies and individual poet's work, and we actually give each other books of poetry, so poetry is something that is very significant to us. But I think that's a really important point, Mr. Hartman, because we've tried to live it as well as talk about it.

I started this sculpture garden here at the White House because Bill and I have always loved sculpture. And, in fact, we had our first date at the Yale art gallery when we persuaded a grounds keeper to let us pick up garbage to be able to get in because the workers were on strike so that the museum was closed, and we wanted to see both the Rothko exhibit that was hung in the gallery and the Henry Moore sculpture that was in the courtyard.

So for me, starting the first rotating sculpture exhibition at the White House was a real joy, because personally it means so much to me, and I go out and sit in the gardens and enjoy it just for myself, as well as being pleased that you got like a million and a half people going by and seeing sculpture they would never see otherwise.

My husband's absolute passion for music is just a part of our everyday life. It's something like -- I have a little music room for him up on the third floor of the White House where he'll go up and shut the door and practice on his saxophone or listen to a favorite piece of music.

So it is something that we try to convey publicly, but which, if we weren't living in this house, we would do privately. I wouldn't have the honor of starting a sculpture garden in the White House, but I would go to sculpture exhibits, which is sort of the way

we've always lived our life before we were here and will live our life after we leave.

Q Robert Pinsky, you mentioned that there's been an upsurge in poetry, and I wonder what you thought had created that and whether there have been other periods in American life when that's been the case, and does that mean there will be more American poets, or there is certainly more poetry, like M.A. programs now. But any of you could answer that.

MR. HASS: I can think of two -- I don't think anybody really knows the answer. I can think of two things. One is that after the second world war that there was a tremendous growth in public higher education through the G.I. Bill and through state universities. And in a very characteristic American way, we improvised all sorts of arts degrees, including creative writing degrees. Another thing that has occurred to me is that since the medium of poetry is inherently one person's -- one human voice, it could be, maybe, in response to our dazzling and wonderful mass art and electronic art and media that are highly duplicable and very much produced by experts. Perhaps without rejecting those arts, there is a reaction, a craving for an art that goes back to very individual, very personal level.

MR. PINSKY: That sounds good to me. (Laughter.) Low-tech art. Somebody asked Faulkner what it took to be a writer. He said, "a pencil." (Laughter.) And there was a Russian poet named Bativaxx* -- what's her name, Kirinskayaxx* who famously, when she was in prison in Russia, she wrote her poems on a bar of soap with a match stick. She would do them stanza by stanza, memorize them, and then she could erase them by washing her hands. And that was how --that accounts for -- that might account for this personal aspect approach.

Certainly, the spread of public education. I mean, I don't know how seriously to take this question, but if you -- Wallace Stevens, Harvard; T.S. Eliot, Harvard; Ezra Pound, Penn; William Carlos Williams, Penn; Hilda Doolittle, Penn. Robert went to Rutgers. I went to a Catholic liberal arts college in California. People from cultures that didn't even have access to higher education in the first part of the century became artists in this half of the century, and a lot of them came out of this widespread, chaotic public system of education. It's no longer funneled through still very great elite institutions. And I'm sure that that's part of the story.

MS. LOVELL: Just to add to that to help make your point, it's fascinating to me that something like 190 of our downlink sites are junior colleges and community colleges.

MRS. CLINTON: We had, at the first lecture, several community colleges in the area represented, and there were five students -- this is to kind of reinforce the points you both made. And it really did look like the new America -- you know, South Asian,

African American, Hispanic. And these kids weren't chosen because of how they looked; they were chosen because they happened to be in this class about American history and they were very interested in coming to the lecture. And the same with Stephen Hawking. We invited science students from not just Georgetown or GW or Johns Hopkins, but from the junior colleges and the smaller schools around.

The level of interest and commitment to study among a lot of these kids who are -- not just kids, young people, youngish people -- they're studying full-time or at least nearly full-time, plus working. It's very exciting to see that.

Q Does anyone know when the last time was there was an evening of poetry in the White House on such a grand scale?

MRS. CLINTON: Helen, do you know?

Q I think that President and Mrs. Carter invited some poets in and they read in various rooms, and so there wasn't --

MRS. CLINTON: Oh. There was an event where people were walking through. So there was like a poet in the Green Room, a poet in the Red Room sort of. (Laughter.) And I don't remember the year.

Q January of 1980.

MRS. CLINTON: Thank you. Excellent.

(End side one.)

Q There's a rather wonderful poem by Abraham Lincoln in John Hallendar's (phonetic) anthology of 19th century poetry.

Q And I guess President Carter was the last President to publish a book of poems. The first -- John Quincy Adams published a little pamphlet of his poems.

Q I was interested to hear you talk about your vision of the future. And it sounds like you've seen "Bladerunner," the movie. (Laughter.) And I wanted to ask you a little bit about what are you seeing in pop culture -- movies, music -- that you think is either good or bad.

MRS. CLINTON: Gosh. You know, I haven't -- in the very recent months I haven't seen much. I don't want to sound like a curmudgeon, but I'm really personally concerned about television and I have been for a long time. I think that we are blessed with some new programming and channels through cable that I find very interesting. But by and large, we are continuing to recycle down to a lower and lower common denominator and we're now able to obtain a lot better evidence about the impact that the kind of programming that is principally action-oriented, heavily laden with violence, has

on young people.

I was reminded last week when this new study came out about the increasing violence on television and the fact that even unlike in the past, now the good guys don't always win, the bad guys aren't always remorseful, that there is increasing evidence about the link between television programming and children's level of empathy, their sense of self-worth, their attitude about other people, desensitization to violence.

And I thought that a lot of the comments that the television industry made about responding to that study sounded quite similar to what we used to hear from the tobacco companies 20 years ago: there's no proven link; how can you say that this has any impact; just because we want people to watch as much of it as possible and we try to make it as overly stimulating as we can possibly do, it's not any responsibility of ours if it has certain consequences, but we don't think it has any consequences. I mean, it's that kind of circular argument.

So there's a lot going on in popular cultures, a lot of interesting work being done in the theater, in dance, in music. But I think when you talk about popular culture in our country, you have to talk about the all-pervasive impact of television, and I don't think we've come to grips with what it does to us as people, and I don't think we have yet been willing to recognize that it is affecting children.

And it's affecting children on two levels: it's affecting children content-wise in terms of what they see and how it makes them feel and the lessons they learn, and it's also affecting them, if you will, kind of process-wise. What does it mean for an 18-month-old to be able to entertain herself and be overly stimulated because she can now work the remote control? That is new in the history of human development.

What is it short-circuiting? What is it doing or not doing? We know that from the study of language acquisition television does not convey vocabulary to children between zero and three. That has to be a human enterprise. So you can park a kid in front of somebody talking 100 miles an hour on the television; it doesn't have the same impact. We also know that watching television doesn't use as much brain activity as reading a book.

So there's a lot that we are now learning that we had better start thinking about how to apply, and that's a much longer answer to your question than I meant to give. But I think that if we're going to talk about where we're going in the future and what are the gifts to the future and we can be so grateful that television has done so much to spread information and it can be such a vehicle both for education and entertainment. But I think we are putting our heads in the sand if we don't also look at the down sides and the

unintended consequences, which I'm very concerned about.

Q So I guess asking you how Seinfeld should end would not be a good question? (Laughter.)

MRS. CLINTON: You know, I don't think that falls into the category of one of the shows that people are more concerned about, and I think that everybody will be wondering what happens to Seinfeld and the like. But as to much of the rest of the television, ya-da, ya-da, ya-da, I think is the correct response. (Laughter.)

MR. HASS: This comes back to the work that you people do. I saw the front page of the arts and entertainment section of an unnamed newspaper two days ago. There was one story on a computer game, there was one story on how Seinfeld was going to end, there was one story on a particularly mindless movie and one story on a rock singer -- a very good rock singer. All of those were underwritten by millions and millions of dollars' worth of public relations and advertising.

The arts Mrs. Clinton was talking about, the readings that are going on in book stores, an historian reading a book about the cultural history of Pennsylvania Germans and Pennsylvania in the 19th century, a young novelist -- is happening all over the place, in bookstores all over the country, particularly because of the big bookstores. Plays, lectures, experimental arts. And most urban newspapers are essentially fielders of material produced by the public relations industry. They're not recording on the human liveliness of the arts and of ideas as they emerge in American culture.

If every newspaper actually had a beat reporter to go out and cover the stuff that you don't get PR materials and advertising materials on, we'd begin to get reflected in the culture, especially for teenagers who begin to read newspapers rather than watch television, a sense of actual cultural diversity, and also a world that they can belong in and are not cut off from, that doesn't generate images of inaccessible power and glamor that on the whole make people sick.

Whereas the arts, themselves, practiced in city after city, town after town, make people well, make them reflective. And we mostly don't have beat reporters in the arts and culture and entertainment in our newspapers who cover the real life of the culture.

MS. DOVE: I remember that when I was poet laureate I was told by one press person that they didn't want to report on a poetry reading beforehand, and that he wanted to announce -- he would wait until it happened and then when it happened, they said, "Well, it's over now; we can't really report on it." And it's that curious sense of trying to decide when the moment is that something should be related, that control over that, instead of just going out, as Bob said, and casting an eye around. And it's marvelous that you are all

here and reporting on this event, because I think that -- I think people really want to know what's happening next door, they want to know what's happening with their friends.

All of stories begin in gossip at some level, kindly gossip or not, and all of our celebrations and our tragedies are kind of reflected through that personal touch. And that's what's missing, I think, from television. That's what happens when the media becomes very large and is controlled by commercial enterprises. The reactions get controlled, what gets fed to that 18-month-old are controlled, so that there is no interaction.

There is a great sense, I think, sometimes of despair: "I could never be like that. What am I going to do?" It's no wonder that the violent movies, then, are fascinating because that is an outlet if you can't talk to your neighbor.

MRS. CLINTON: There was an interesting op-ed piece I think in The New York Times a few days ago by a classics professor talking about teaching Thucydides to his working-class students in a large state university in California and in a community college, and how real it was to them. Once you kind of broke through the language and set the historical context, they could get this guy Thucydides. I mean, they understood the Spartans. They knew what was happening.

It was a fascinating insight, reinforcing what Rita said, that there's a lot -- we think, anyway, there's a lot of kind of ferment going on. I don't know how else to describe it except below the radar screen. People are -- they're turning inward, they're looking locally, they're trying to figure out whether it's because poetry is a very singular experience that they have control over or whether because they trust what they see and feel more than what they read or learn from a distance or whether it's because the bookstore is a friendly environment and the great big media event is too impersonal. Whatever these reasons are, there's something going on kind of under the culture.

Now, some of it is very decentralized because of the Internet and electronic communications and some of the changes that are happening in the way we relate to one another and the like, but there's a yearning, at least I perceive to be a yearning, among people to kind of get connected again on a lot of different levels. So it is hard, I know, because it's often too small or too quiet or apparently too insignificant to get much coverage, but I think if you were almost to plot all of the stuff that is happening around, you would start to see some patterns.

But it's hard to get a hold of that information, and so we're mostly just trying to feed it so that we create more of this reflection and activities on behalf of individuals kind of claiming the culture for themselves, participating in it in some way.

I think it's a very rich time, and that might not be the way a lot of other observers of our culture were to describe it.

But, based on a lot of the contacts I have and the enormous amount of travel I do, that certainly is how I see it.

Q Rita, you're the senior laureate here today. Since you've been out of office, have you seen a change in the way poetry is used, is read, is used in schools, other than what's happening tonight?

MS. DOVE: I think the upsurge in poetry has been continuous. And every time I turn around, there's another example of it even on television commercials that sound like poetry, though I'm not sure -- they have that cadence. And one thing that I've noticed is that increasingly you'll find people saying "Oh, yeah, I like that poem," or "I read a poem," or "I have a poem that I know," not being embarrassed to say that, to have a favorite poem or that they've read poems.

Whereas I think 10, 15 years ago, you could say, well, if someone asked me what I did, I'd say "a writer," and they'd say, "Oh, I once practiced penmanship." (Laughter.) That never happens anymore. And I think it's part of this incredible urge for people to be able to communicate through words.

MRS. CLINTON: I think some of it, too, is we're going through a lot of different experiences, and there's a great need to kind of name them in order to understand them. What does it mean to communicate by e-mail? I mean, that's a very different kind of experience. And I think there's a lot of questioning going on in people's everyday lives -- know, the changing roles of women, the advance of technology, new environmental challenges. All of this which is happening in the world around us is a new set of challenges, and nobody is immune from at least seeing them. Whether or not they try to understand or cope with them is a different matter.

So I think it's kind of like Rita's point. People are using words differently. I'll bet there are more words being produced today because of e-mail and because of electronic communication than ever before, maybe even cumulatively in history. Now, a lot of it you could almost equate to a child learning to talk. You know, it's just words spilling out without maybe much context or meaning. But that's a necessary step to trying to make sense of it. So there's a lot going on that I think is very important.

We're going to have to start getting ready to go to the poetry slam, which Bob tells me may actually turn into some kind of rather interesting event -- you never know, right, Bob? They're sort of unpredictable. So if somebody whips out a mask or stands on their head, we're supposed to just take it in stride.

Q Would it be helpful if, since Bob's been to a number of poetry slams if you would briefly describe -- do you all -- have you all been to a poetry slam before? Do you want to briefly describe what you're about to see, and then we'll give you a little time for tea and things.

MR. PINSKY: The term "slam" emerged -- Robert might know the history as well as I do -- sometime within the last 10 years, and it meant sort of a competitive style of poetry reading in which one person would go up against another person and the audience would either sort of like hold up cards like Olympic judges or just yell and make their feelings known. So it's a little bit like old vaudeville amateur contests, was the style of it. And because it was a more rowdy and playful style of doing poetry and much closer to performance art is the way that it was done, people loved it.

I teach at Berkeley and I used to -- I always, if I have a creative writing class, will have the students do a reading in one of the local coffee houses at the end of the semester. And one year, my one student said, "Could we call it a slam?" (Laughter.) I said, "We'll do a poetry reading and call it a slam." Our audience tripled; it just flooded out the door. (Laughter.) Now the term doesn't necessarily mean this competitive head-on thing. But I think it does imply a kind of jazzy performance, also a certain amount of sharpness of tone.

I was describing to the First Lady one that was held in Borders book store which pitted a bunch of young kids from the schools against older poets. We lost. (Laughter.) We did -- there were judges and it was ranked. One young man got up and put on one of those Groucho Marx glasses with the big nose and got up to the microphone and said, "I'm Robert Hass and I'm going to read a poem." (Laughter.) "It's called, 'Everything Brings Me Down.'" And it began: "Everything brings me down" -- roughly -- "teachers bring me down. The blackboard brings me down. The White House brings me down. That there are so many channels on television, all stupid,

brings me down. Robert Hass brings me down. Just the thought of him brings me down. (Laughter.) It went on and on like that. I had to follow this kid.

So there's also a certain aggressive element in the poetry slams sometimes.

Q That's what I'm going to do in my poem.
(Laughter.)

Q I tried to forewarn Mrs. Clinton that she might be honored.

MRS. CLINTON: You know, it might be the nicest thing said about me in a long time. (Laughter.) I'll just have to listen real carefully.

I think some of it comes from rap, don't you think, and the whole movement of rap and kids competing against each other on rap, because certainly the school we're going to is a school where kids are very familiar with rap and have that as part of their

vernacular.

Q Could I ask a follow-up on the Millennium Project, on the historical part of it? I was walking through the Jefferson Memorial a few months ago and enjoying it, but I was dismayed -- there was a stain around the top of the Rotunda from water damage. I wonder if there is an example like that where you or the President was struck by an example of deterioration and really that kind of gave you a personal stake in it?

MRS. CLINTON: There's one that's very personal to us, and that is the Anderson cottage which is up at the Old Soldiers' Home here in Washington, D.C. It was the summer home for a number of presidents, most notably Abraham Lincoln. Lincoln used to get in a carriage and drive out there all of the time because it's a little bit higher and it was away from malaria and the sort of swampy feeling one gets in Washington summers. And he wrote the Emancipation Proclamation there.

And over the years it has been, I think, quite abused. It was used as an administration building, parts of it were kind of chopped up. It's in bad shape. I believe Lincoln was there the day he died. I think it has such connection with Lincoln. Mary Todd Lincoln was on her way there one time and got thrown out of a carriage and hit her head on a rock and she was in a coma there for a number of weeks. There's a lot that happened. And it's in a site that we have control over, and we haven't done anything with it.

It's like the Jefferson Memorial has been under construction for about two years, but the needs are so great that they're always playing catch-up. So that's why I think a lot of deferred maintenance is really coming due. The budgets of the '80s and early '90s did not put adequate resources into the Interior Department, so that we have a number of needs that are not being met. Unfortunately, a lot of it is converging at one time so that if we don't act now, we literally lose either the assets themselves or the cost of trying to repair and update is astronomical.

There's also a lot of not-so-obvious items of our past, like a lot of the early films are deteriorating. A lot of the early recordings of famous American jazz artists and other performers are deteriorating, so that it's all parts of our culture.

Well, I will see you at the slam. (Laughter.) Thank you.

END

2:46 P.M. EST

Remarks of First Lady Hillary Rodham Clinton

White House Millennium Evening -- Lecture by Bernard Bailyn

East Room

February 11, 1998

I am honored to join the President in welcoming you to the White House for our first Millennium Evening. I'd like to thank everyone who made it possible, especially Bernard Bailyn; Ellen Lovell; our co-sponsor, The National Endowment for the Humanities and all the State Humanities Councils who organized discussion groups tonight; the Howard Gillman Foundation; and Sun Microsystems, who provided the technology to simultaneously bring this lecture to the world and preserve it for the ages.

Right now satellite feeds are allowing students and teachers to watch this event at 131 colleges in 42 states...and that information is then being immediately and digitally translated to the Internet. This is the very first cybercast from the White House. As we speak, people surfing the Internet anywhere can hear or read our words, e-mail us questions, and be part of digital history. We all remember Pablo Casals' concert at the White House when the Kennedy's were here...and that's because it was the first live broadcast from the White House and we could actually be part of it. Now, with the click of a mouse, we are truly bringing democracy and history into the future.

This Monday, we will celebrate the birthdays of two of our greatest Presidents. The portrait of one of them, George Washington, hangs behind me. But, as I often point out, that's only because of what Dolley Madison did to save it. When her husband sent word that the British were approaching during the War of 1812, she had little time to flee, but she still managed to take Gilbert Stuart's famous painting.

She knew that this portrait -- like other treasures from our past -- is part of our common history as Americans. Despite our differences, it is this common ground, these shared values, that must continue to bring us together. And, despite the dramatic transformations taking place, it is this American story that we must continue to rethink and retell for every generation.

As we approach the Millennium, we now have a wonderful opportunity to make these next few years a time not just of celebration, but of conversation and collaboration -- a time to step back and take stock of who we were as Americans, who we are, and who we want to be.

That's the goal of the White House Millennium efforts that the President announced in August, to inspire all Americans to "Honor the Past and imagine the future." As we celebrate the 200th anniversary of the White House, this is the first of many Millennium Evenings that we will host through the year 2000. At each of them, we'll be inviting scholars, creators, and other visionaries to help us look backwards and forwards. In fact, on March 6, the renowned physicist, Stephen Hawking will lecture on "Creativity and Science in the 21st century," thereby bringing us from the American Revolution to the entire Universe in only one month.



Hawking

For more than 200 years, America has been not just a place, but an idea. And few scholars have so brilliantly explored how citizens created this enduring democratic ideal as Bernard Bailyn. He began teaching at Harvard University back in 1949 and is now their Adams University Professor Emeritus. For half a century, Bailyn's creative exploration of the early American experience has earned him two Pulitzer Prizes, a National Book Award, a Bancroft Prize and the gratitude of students and citizens around the world. On March 23, he will deliver the National Endowment for the Humanities' Jefferson lecture, the highest honor in the humanities bestowed by the federal government.

Not content to look at our history through a narrow prism, Bernard Bailyn's boundless curiosity and elegant writing have allowed him to illuminate the economic, intellectual, and social dimensions of our American story. He's looked at political pamphlets floating around our country in colonial times to tell the story of the ideological origins of the American Revolution. He's examined immigration patterns in the late 18th century to tell the story of the everyday people who came here -- and the hopes and dreams that they brought to our shores. And, more recently, he's looked at the way 18th century America interacted with neighboring regions to tell the story about our enduring connection to others around the world.

Perhaps Bernard Bailyn's greatest gift -- and the one he will share with us tonight -- is his ability to take our greatest lessons from the past and make them relevant today. As he said, "Whether we recognize it or not, the sense that we make of the history of our national origins helps to define for us...the values, purposes, and acceptable characteristics of our public institutions."

It is my great honor to introduce Professor Bernard Bailyn



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Subject: 1998-6-5 remarks at opening of Thoreau Institute

THE WHITE HOUSE

Office of the Press Secretary
(Lincoln, Massachusetts)

For Immediate Release

June 5, 1998

REMARKS BY THE PRESIDENT
AT GRAND OPENING OF THE THOREAU INSTITUTE

Walden Woods
Lincoln, Massachusetts

5:30 P.M. EDT

THE PRESIDENT: Thank you. Well, we've been here a long time in this beautiful setting, and if Thoreau were here, he would say we need more silence and less talk. But I have immensely enjoyed what has been said.

Senator Kerry has been a consistent, devoted supporter of the environment, and he was profoundly eloquent about it today. Senator Kennedy has worked so hard for projects like this one for so long now, but he has a way of telling a personal story that brings home to people who might not otherwise be engaged the importance of the moment.

You know, I thought I'd get a few brownie points for coming here and saying, because of his work here I gave Don Henley the National Humanities Medal last year. But that's nothing compared to Ted Kennedy coming here and calling him the big fish and the distant drummer at the same time. (Laughter and applause.)

I would very much like to thank all the people who Don mentioned. I know Ed Begley Jr. and Tony Bennett were on before -- they've been good friends of ours. I thank Jimmy Buffett and Joe Walsh and all the

musicians and other friends of Don who have helped. I thank you, Kathi, for your magnificent work. And I'm grateful to the National Endowment for the Humanities for supporting this project. And I thank you all for clapping when we said we weren't going to let it be done away with, along with the NEA. (Applause.)

I'd like to recognize two people who aren't here today, but who played an important role in getting this endeavor

off the ground with Don -- the late Paul Tsongas and the late Michael Kennedy. Thank you, to them. (Applause.)

Hillary and I got to walk a little along the path coming down here today. It's very frustrating being where we are

now because back when we had real lives, we used to walk in the woods a lot. (Laughter.) And so to be able to come here and only be able to walk 200 yards so that our friends with the cameras could at least get a good picture so the American people could get a real feel for the magnificent work that's been done here, it winds up almost being more real to them than it is to us sometimes. (Laughter.) But it was enough just to see what moved Thoreau to move here on July 4, 1845, so that he could live deeply and deliberately.

In a way, he was engaging in his own experiment in independence, in the finest tradition of American citizenship. A lot of you know that Thoreau was a friend of Emerson, who talked about our Revolution as the shot heard 'round the world. In many ways, Thoreau's sojourn here at Walden was also a shot heard 'round the world. And it continues to echo today. That's why, as Hillary said, we have to, all of us, support saving it, along with our other national treasures.

I want to reiterate something Don said in a rather delicate, soft, Southern fashion -- they need more money hear. (Laughter.) And since we'll probably be on television, if anyone within the sound of my voice -- (laughter) -- whoever read Thoreau, who was ever inspired by his writings and what he stood for -- we have to raise a \$12 million endowment and pay off a construction loan -- send a check. You'll be proud you did. Thank you. (Laughter and applause.)

Well, let me get back to the point I mentioned. Thoreau has echoed over the decades and now more than a century. And what do we have to learn from him and what does it mean in 21st century terms? First, we have to live in harmony with nature. What does that mean? That's one thing for one guy living on a pond -- you've got 260 million people in this country; they can't do that. What does it mean?

For us, it means that we have to completely give up

the notion that we can only grow our economy if we destroy the environment and we'll just do it little by little. We have to learn a whole new way of thinking so that we grow our economy by improving the environment and living in greater harmony with ourselves here in this country and around the world. It is a fundamental insight that Americans of all political factions, all backgrounds, all walks of life must embrace. (Applause.)

Second, in an era where for the first time in history more people on the globe live under governments of their own choosing than do not, the first time ever a majority of people live under governments of their own choosing, it is well to remember that oppression still lives in the world and that there is a great deal of tension and, as the good book says, wars and rumors of war. We must not forget both the power and moral superiority of civil disobedience over violence in the face of injustice.

As Hillary said, Dr. King, Gandhi, Mandela, all were moved by the insights of Thoreau. We must not forget that today. We must not forget for a moment the value of self-reliance; nor must we forget the fact that Thoreau came here and wrote about solitude, that he learned more about his fellow human beings and the proper relations among people from his solitude because if he had too much contact with other people, he thought you came to take too much for granted and frittered too much away. We must be both self-reliant and interdependent. And that is a lesson that Thoreau learned that we can learn from him today. And in a world that is getting smaller and smaller and smaller, it is a very important lesson, indeed.

Finally -- I love this quote so I want to close with it. We have to understand that in a fundamental moral way we are interconnected not only with nature, but with all other people, and that any attempt to define ourselves in a way that elevates us at someone else's expense -- any effort anywhere in the world by people to put themselves in a group that can only succeed if they're putting someone else down is wrong and, in this world, unaffordable.

Listen to what Thoreau said. "Let us settle ourselves and work and wedge our feet downward through the mud and slush of prejudice and delusion till we come to a hard bottom and rocks in place which we can call reality."

It is a great mistake to think this man was just a dreamer. Like all truly wise people, he understood that altruism was the ultimate form of enlightened self-interest; that no one can pursue self-interest and material things devoid of a heart or a spirit.

Today we still have a whole lot of "mud and slush of prejudice and delusion" in this and every other society. With all our prosperity we still can't afford it; there is too much to be done.

So let us hope and pray that Walden Pond will flourish. Let us hope and pray that people will come to these woods forever from now on, to learn not only more about themselves and their relationship with nature, but the proper order of human society and the responsibility of every citizen to preserve it. If that happens, Don Henley and all of his cohorts will have given an astounding gift to America's future.

Thank you and God bless you. (Applause.)

END

5:40 P.M. EDT

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HEADLINE: WHERE JAZZ REIGNS SUPREME / SURE EVERYONE KNOWS THAT NEW ORLEANS IS A MUSICAL MECCA. BUT A NEW TOUR IS OUT TO PROVE THAT QUEENS IS WHERE THE MUSIC TRULY LIVED.

BYLINE: By Gene Seymour. STAFF WRITER

BODY:

IN THE BOROUGH of Queens, giants once walked the earth. They also took out the trash - that is, when they weren't on the road or working a gig.

They paid mortgages, played with their children, slept toward afternoon after a hard, honest night's work. In the summer, they went to backyard barbecues or hosted their own. Always they would conserve pockets of space and time to practice alone or rehearse with others in their basements.

If jazz music had a paradigmatic bedroom community, it comprised the neighborhoods of Jackson Heights, Corona, Jamaica, Addisleigh Park, Hollis and other sections of Queens that provided sanctuary and refuge to some of the century's greatest musicians.

A partial listing of the artists who lived - and, in some cases, still live - in Queens would widen the eyes of even the most casual jazz fan: Louis Armstrong, Lester Young, Fats Waller, Count Basie, Dizzy Gillespie, Ella Fitzgerald, John Coltrane, Roy Eldridge, Buck Clayton, Milt Hinton, Red Norvo, Illinois Jacquet, Jimmy Heath, Lena Horne, Bix Beiderbecke, Nat and Cannonball Adderley . . . After a while, one gets the feeling it would be much easier to list the prominent jazz musicians who never lived in Queens.

Yet Queens itself has never conspicuously honored this rich legacy of musical history. A few aficionados have known for years of, say, the house in Sunnyside where Beiderbecke kept the neighbors awake with his playing and partying. Or the house in Forest Hills where vibraphonist-band leader Red Norvo and his vocalist wife, Mildred Bailey, hosted a party where Benny Goodman met and jammed with pianist Teddy Wilson, thus establishing the foundation for the legendary Goodman quartet of the late 1930s.

They also have known of the Tudor-style house on Sayres Avenue that Fats Waller bought from a white policeman in the 1930s, thus integrating the elite Addisleigh Park neighborhood that Babe Ruth once called home.

These and other landmarks in jazz history can be found all over Queens. They make up the itinerary of the Queens Jazz Trail, which will take its first batch of tourists Saturday on a combination walking-and-driving excursion past the former homes of the jazz giants mentioned above.

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The tour, sponsored by Flushing Town Hall and the Flushing Council on Culture and the Arts, includes visits to the Town Hall exhibition, "Milt Hinton: A Tribute," which displays photographs and memorabilia owned by the great jazz bassist who, at 88, still lives with his wife, Mona, in the Addisleigh Park house where they moved in 1949.

Saturday's maiden voyage, which starts at 10 a.m., concludes at about 3 p.m. with a "soul food" lunch at the Blue Goose Restaurant prepared by celebrity chef Richard Jones. Lunch will come with live music by saxophonist Ed Jackson and his quartet. Subsequent tours are scheduled for Oct. 24, Nov. 8, Nov. 14 and Nov. 22. Groups scheduled to perform at the Blue Goose will be led by Bill Jacobs, Harold Ousley and Bross Townsend.

Tourists also will get a souvenir: a colorfully detailed Queens Jazz Trail map illustrated by Tony Millionaire, which not only shows where the musicians lived, but also provides pictures of the houses.

Near the center of the map is the Jamaica home of composer-pianist Clarence Williams and his wife, singer Eva Taylor. Although not the biggest house on the map, the Williams home (at 171-37 108th Ave.) is important for being the cornerstone of the Queens jazz community.

It was the Louisiana-born Williams, according to the jazz tour's curator-archivist, Marc H. Miller, who moved to southeast Queens in the 1920s with the intent of attracting enough musicians to establish "kind of a colony of black artists." Soon, he was followed by James P. Johnson, composer of "The Charleston" and other classics, who moved just a few blocks away. It's been said by some who lived in the neighborhood that while Williams provided the magnet for black musicians, it was musicians like the warmhearted Johnson and St. Albans-based bandleader Fess Williams who, in one resident's words, "helped make it a community."

By the late 1930s and early 1940s, many black musicians, tired of the crowded streets and cramped apartments in Manhattan and kept out of other suburban neighborhoods because of segregation, found that Queens fulfilled their desires for a spacious, relatively quiet living space that was still within reach of club, concert and recording dates in Manhattan.

"Most of them wanted to have gardens and backyards, the way they remembered from when they grew up," says 74-year-old Clarence Irving, a longtime Queens resident who helped establish York College's Black American Heritage Foundation's Music History Archive. "See, a lot of them came from the South and they lived in the city only because they had to. When they got enough money to get their own house, they wanted some of the trees and land they remembered from back home without going too far from the city." THE GROWTH of the borough's population of jazz musicians was framed by the development of southeastern Queens neighborhoods like Corona, Jamaica and St. Albans into enclaves for the black middle class.

"It was a win-win situation for black people and white people at the time," Irving says. "Here you had white people moving from Queens to places like Levittown, where we weren't allowed. And they could easily sell their houses to black people who were making their way up the economic ladder and wanted a place to raise their kids. So it worked well for everybody in those days."

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Hinton, for one, didn't have to be given a hard sell on Queens when he moved from Harlem. "It was getting too expensive to live in Manhattan," he says. "An I needed someplace where children could play and I could still get the subway when I needed to."

"I don't know if I could have lived anywhere else in New York," says saxophonist-composer Jimmy Heath, whose still lives in the Dorie Miller apartment complex in Corona where he moved in 1964. "The atmosphere is nice for raising kids, and you can see Shea Stadium from here." Among the other jazz greats who lived in the Miller apartments, named for the black World War II naval hero, were Clark Terry and the brothers Nat and Julian (Cannonball) Adderley.

Not far from the Miller apartments is the home of Louis Armstrong, whose wife, Lucille, found the two-story house at 34-56 107th St. shortly after they were married in the early 1940s. (The house, a New York landmark, is now being transformed into a museum and it's scheduled to open in 2000.)

"I used to go to the same barber shop as Louis," says Coby Knight, a 57-year-old singer who will be one of the guides for Saturday's tour. "Dizzy Gillespie lived down the street from me in Corona. There were athletes, musicians all over the place. Nightclubs that supported jazz were all around, so you could jam with some of these cats. It was something!"

Though he lived in the hub of the black jazz community, Armstrong wasn't a ubiquitous presence at the many social gatherings of musicians throughout the borough. He was friendly with all of them and entertained both outdoors and indoors, says Michael Cogswell, curator of the Louis Armstrong Archives at Queens College, but he was more inclined to play with the children on his block than hang out with fellow musicians.

"For 300 days of the year, he was on the road, constantly touring and traveling," Cogswell says. "So when he was home in Corona, he kept a low profile. People may have come by and visited him. But that house was his refuge where he wrote letters, played his tapes and generally caught his breath before touring again."

In contrast to Armstrong, Count Basie's spacious home on 174-27 Adelaide Road was a site for many backyard barbecues and parties for musicians and others in the neighborhood. Some of Hinton's color slides show a swimming pool in Basie's backyard that could have dominated a city block.

To hear recollections from those who lived in Addisleigh Park, the whole neighborhood was one long backyard barbecue of famous and not-so-famous folk that went on past sunset. "If you came down the street and didn't know anybody, you could walk in, hang out and say hello to whoever and take off," recalls Irving.

Food was a fairly big deal among musicians back in the 50s and 60s, says disc jockey and jazz historian Phil Schaap, who remembers watching eating contests at clarinetist Herbie Hall's house.

If Schaap has become the jazz Plutarch of New York radio, it's because he grew up in Queens Hollis section, where many of the icons he honors on the air lived nearby while those that didn't were frequent visitors to the borough.

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"When did I first become in awe of them?" he says. "I can't remember a time when I wasn't in awe of them."

Schaap has truckloads of anecdotes, not all of them concerning jazz artists. "We used to hit Wiffle balls into blues singer Sonny Terry's backyard. We were always scared to sneak in and get them back, but we did." THE JAZZ giant who may have lived closest to Schaap's boyhood home on Clio Street was trumpeter Roy Eldridge, whose family (at 194-19 109th Ave. in Hollis) was friendly enough to Schaap's to invite them over each year to watch election returns. "I don't remember Roy being home for any of them until 1980, when Reagan was elected," Schaap says. "It was fun watching him yell at the TV screen."

Those embarking on the Queens Jazz Trail on Saturday and over the next few weeks are encouraged to keep these and other recollections in mind when driving or walking by the many houses shown on the map. While Heath, Hinton, Jacquet and others still live in the borough, many others have died or moved elsewhere, leaving little more than memories behind.

"Like everywhere else, things changed," Knight says. "All the supper clubs that supported jazz. They just went. As for the neighborhoods, the crime, drugs, stuff like that came in and took over in the 60s, 70s and 80s. Once you didn't have to lock your doors while you slept."

Yet the tour, the work of archivists like Miller, Cogswell and Irving and exhibits like Flushing Town Hall's Hinton retrospective (which will run through Nov. 25) exemplify a burgeoning spirit within and outside the borough that recognizes and embraces Queens proud jazz legacy.

And the emphasis isn't just on the past. The map includes a directory of jazz programs in the borough, including the Flushing Town Hall series of jazz concerts, programs and concerts at such locations as the Cultural Collaborative Jamaica on Jamaica Avenue and 153rd Street and the Black Spectrum Theatre Company on 11th Street and Merrick Boulevard.

Also, while the club scene, as Knight says, isn't what it used to be in Queens, the Wednesday night jam sessions at Carmichael's Diner, 117-08 Guy Brewer Blvd. in Jamaica, still provides some of the sweetest swing and bop to be found anywhere in the city. Jazz not only called Queens home. It still does.

"When people who don't live here think of Queens, they think of it in these narrow, limited terms," says Knight. "This tour could be the beginning of the end of the days when even we see ourselves in the diminutive and feel pride in the cultural history being made here."

The Queens Jazz Trail will begin at Flushing Town Hall, 137-35 Northern Blvd., at about 10 a.m. Saturday and will conclude about 3 p.m. (The Sunday, Nov. 22, tour will begin at the 92nd Street Y in Manhattan.) The cost for tours leaving from Flushing is \$ 65 a person, \$ 55 for persons older than 65 and younger than 21, \$ 50 for members of the Flushing Council on Culture and the Arts. Those who want to take the tour are urged to reserve their places early. Reservations and information can be obtained by calling 718-463-7700. MasterCard and Visa are accepted.

GRAPHIC: Newsday Color Chart/Map / Tom Lynn-Home of the Jazz. Where some jazz legends have lived in Queens. At left, a map of the Queens Jazz Trail. SOURCE:

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Flushing Council on Culture and the Arts. (NOT IN TEXT DATABASE.) 1) Newsday Cover Photo / Ari Mintz-Singer Coby Knight stands in front of the Corona home o
2) Cover Photo-Louis Armstrong, left. Beginning Saturday, Knight will lead tours of the Queens Jazz Trail. Photos-3) Billie Holiday. 4) Ella Fitzgerald. 5) Louis Armstrong. 6) Newsday Photo / Ari Mintz; Milton Hinton and his wife, Mona, above, moved to Queens because "it was getting too expensive to live" in Manhattan. Photos by Milton J. Hinton-7) Below, friends enjoy a day at the home of Count Basie and his wife, Catherine, in Addisleigh Park in St. Albans in 1967. 8) Below left, Charlotte Hinton enjoys a dip in the Basies pool.

LANGUAGE: English

LOAD-DATE: October 8, 1998

**First Lady Hillary Rodham Clinton
Kate Mullany House
Troy, New York
July 15, 1998**

I just want to be sure that everyone can see this wonderful presentation. It is a detachable collar and a souvenir of Troy, New York -- a postcard -- and it's in this house probably before 1827, the shirt collars were first made and the collar industry originated by Hannah Lord Montague who lived between 1794 and 1878 -- the engender and manufacturer. So a woman invented the detachable collar as well.

I am so happy to be here and to see all of you this morning. It is a great pleasure. I want to thank you for gathering for this celebration, and Mayor thank you for being here. I understand that Mayor Pattison is the first elected mayor of Troy in over thirty years and I am proud to be here with him. I want to thank you for being part of the program this morning. I know that we all join together with our best wishes and prayers for Congressman McNulty who was taken to the hospital this morning, but I am sure that all will be well and I will be calling to check in on him after the program. I want to thank Laura Kasen, this young woman who just gave me this presentation. She claims Kate Mullany had rushed across the stage college play. I am delighted she could be here.

I also want to thank Mrs. Mary Lou McGuirk, the owner of the Kate Mullany house. I mean it is a little bit strange to have someone call and say would you mind if we had a few people over and right in front of your house, because we want to make sure that everyone knows the historic significance of it.

I want not only to thank her, but also all the residents of 8th and 9th who are out here and are being our host and hostesses. I, too, want to thank Paul Cole, the Secretary Treasurer of the New York State AFL-CIO, his staff and all the member unions. I know that there was a lot of work that went into this particular day and I am very grateful to all of you. I wasn't able to hear them play but I saw them as I came in and I want to thank the Albany Police pipes and drums, the Bethel Baptist Church Choir and the Troy Asian Order of Hibernian Pipe Band for their being part of the program. Let me especially thank Josephine Sano, the President of the Albany Central Labor Council. I was delighted when she took out that detachable cuff and collar to show us because it is an extraordinary story that we are here to celebrate today.

You know, when a newspaper claimed, many years ago, that there weren't enough women in New York to be labor organizers, Kate Mullany said confidently: "You show me the women and I'll turn them into organizers." And she did. Now we often don't think of women, a hundred or more years ago, having that kind of

confidence, but there were many such women. Women who went out to work every day. You know, I am so surprised when I read stories, as I often do, about how surprising it is that so many women work. Women have always worked-- inside the home, outside the home, for as long as we have been around.

There have been very few women with the talents and vision of a Kate Mullany. Who was not only working hard for her own family -- as all of us have done at some point or another -- but she also worked hard to make it possible for other women to have better wages and better working conditions so that they too could contribute to the well-being of themselves and their own families. That is why it is such an honor to be here to participate in this National Historic Landmark ceremony at the home of someone literally transformed the lives of women in her time and for all times.

It is especially fitting that we would hold this celebration today, because tomorrow I will be in Seneca Falls to celebrate the 150th anniversary of the Seneca Falls Convention. And I'll talk tomorrow about how the women who gathered at Seneca Falls 150 years ago were like Kate Mullany and like so many of us here today; women who were wives and mothers; women who were supporting themselves; women who had nothing that their neighbors might point to as extraordinary except they believed that they were capable of having a dream and fulfilling it. And when they said these words: "We hold these truths to be self-evident, that all men and women are created equal," they proclaimed the truth, but they were considered radical. They were considered far ahead of their times.

That is an important chapter in American History. On this Save America's Treasures Tour, I wanted to be sure that we included the history of all Americans. Too often history is seen as just the stories of great military victories, or political leaders, and of course that's important. But as the Mayor said, it's not just the steps that are taken, the heroic measures that determine a nation's future; we can look to these people -- as I did yesterday when I visited George Washington's Revolutionary headquarters in Newburgh -- we can look to them with pride, and admiration, and awe, and even affection because of what they have done for us. But we can never forget that a great country is measured not just by its heroes, or well known people, but it is measured by what all of us do.

I would argue that the real difference between the United States of America and every nation that has ever existed, is not that we had great Generals because others have as well; not that we had great political leaders, because others have as well; not even that we had great business leaders or great creative geniuses, because you can find those in any society, in any country throughout time. It is because more than any other effort in the entire history of human civilization, we have empowered average men and women -- working men and women -- we've given them the reason to believe that they too can make something out of their

lives; that they can walk and live and work with dignity and confidence. That is what has made America different; that is what has made America great.

A major part of that story is the history of the labor and women's movements in our story. Because both the women's movement and the labor movement reached out and included all Americans. Giving hope to people who were new immigrants; giving hope to people who were former slaves and sons and grandsons and daughters of slaves. Telling people that if you organize, if you're part of a community, you can have a claim on the American dream.

When I think about someone like Kate Mullany, I am also just amazed. She was only nineteen years old when she organized 200 women workers to form the Collar Workers Union. She also understood that unless people join together and have some common goals we could never achieve our individual dreams. And so when she formed that union she knew she was taking a big risk. Because most of the women who went on strike were the sole supporters of their mothers, of their younger siblings or their children. Imagine the commitment to justice and the courage it took to go on strike when so many family members depended on them. But because of Kate Mullany's leadership, they succeeded. They succeeded in getting a 25% increase in wages, putting their wages on par with men's wages--an astonishing achievement for 1864.

In fact she used those increased wages to buy the house we're standing in front of. What an incredible feeling that must have been for this young women to be able to say to her mother, who was widowed, and her younger siblings, "We're going to be able to have our own house." Now that is part of the American dream, that is what gets so many of us up in the morning; going to work; worrying about our families; caring about our futures. She also did something else; she helped to improve the working conditions of women -- who were forced at that time to stand on their feet for eleven to fourteen hours a day, bending over washtubs and ironing tables in oppressive 100 degree heat for about, as Josephine said, two to three dollars a week.

Kate Mullany is an example to all of us. She's one of the women who comes from the Troy area that we've already heard about, who is really an example not just for the past but to the present and future. Think of all the people who have passed through this capital district who have not only changed history here, but changed American history as well. Harriet Tubman, the Moses of her people, helped bring the fugitive slave Charles Nalle to freedom here. Emma Willard founded the first school to give young women an education equal to that of young men. And I was also impressed to learn when I was doing my research for this stop that the city of Troy raised \$4,000 in taxes to make it possible for Emma Willard to have that school. Now that shows foresight even then that investing in education is the best investment that we can make for people.

We already heard about Hannah Lord Montague who invented the detachable collar. I can just imagine what was going through Mrs. Montague's mind, can't you those of you who have ever ironed a shirt, men and women. It was a lot harder in those days because you couldn't just plug in the iron, you had to heat it up and you had to keep heating it up. And I can just imagine Mrs. Montague standing there ironing those shirts because she had to wash her husband's entire shirt just to get the collar clean because lots of men's shirts don't get as dirty as their collars do, even today, and she thought there's got to be a better way. So she became an inventor, and a manufacturer, again when not many women were doing that. And others saw a business opportunity to go forward with that, and that's how we created this great industry that stood on the banks of the river that brought so many people here.

I also heard that the first bakery, that still serves the people of Troy, was invented here because a man named Regional Friehofer saw a business opportunity because of the number of women who were working, they didn't have enough time to bake bread, so he created the opportunity for them to buy the bread. Now that's the sort of invention that all of us, who have ever been working women, really appreciate. So there's a lot that we have to be grateful for the people of Troy.

You know, we're not just celebrating the past; we are thinking about the lessons of the past and what they mean to us today and in the future. When the President and I started the White House Millennium Council, we did it because we knew that we were going to have a change of century and a change of millennium while Bill was still president. We thought what could we do to mark this time. Certainly they'll be room for a lot of great New Year's Eve parties and I'm positive they'll be products like Millennium toothpaste or millennium potato chips, but if that's all that happens I don't think we would make the best use of this opportunity. So in talking together, he and I thought maybe we could use this time for all of us to reflect about what it is that made us Americans, and why we're so grateful for the blessings and freedoms we have in our country. So we came up with a theme: to Honor the Past and Imagine the Future.

That is what this tour is really about. We are honoring the past--as we do here today in front of Kate Mullany's House -- but also imagining the future. Because the voice of Kate Mullany and all the women and men of Troy and this area continue to speak to us today. They fought for equal pay, for equal work and we do still today. They fought for better working conditions in the work place and we do still today. They fought for respect at work and at home and we do still today. And the women of Troy who worked with Kate Mullany struggled to balance the demands of work and family and we do still today. They fought for equal opportunity for women in places once reserved only for men as we do still

today.

In 1869 another women labor leader, Augusta Lewis, president of the Women's Typographical Union, wrote about the Troy Collar Laundry Union as a model for working women through the ages. She wrote; "Others will be encouraged by their success and will be stimulated by their examples to elevate their own condition." Thanks to Kate Mullany and other brave women and men who led the labor movement and who took their rightful places in American history, we have examples to follow even today. All of us gathered here have many debts to those who came before; not only to our own families but to some many others who contributed to the improvements that we take for granted in America today.

I hope that all of us, as we move toward this new century and millennium, will think about ways we can honor the past and imagine the future. What gifts do we want to give to our children, our grandchildren and future generations. Well, there may be tangible gifts like Kate Mullany's house that we would want to pass on, that we hope that people will know and remember as a significant place because of the woman who lived here. But there will also be intangible gifts; the intangible gifts of courage, a search for better opportunities and a commitment to our founding ideals: life, liberty, and the pursuit of happiness and to form a more perfect union. And to that end, every single one of us has a role to play.